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The bleak moorland and crags of the Border country, over which Hadrian's Wall rises and falls, always making for the highest point. Properly preserved or restored, its effect in the landscape would bear comparison with its greater counterpart in China. This view from Sewing Shields is of the central crags seen from their eastern end approximately at the centre of the course of the Wall from the east to the west coast. Housesteads fort lies to the left of the wooded cliff and the Vallum (the defensive ditch about half a mile behind the Wall itself and parallel to it) runs through the valley behind.

PLATE i

January 1940

Hadrian's wall—the Maginot Line of the second century A.D.—is well known and much visited as the most extensive Roman relic left in Britain. No new description of its archaeological importance is needed; and this article is, instead, a plea for the proper treatment of the Wall in its capacity as an object of both beauty and historical significance playing an essential part in the dramatic Border landscape. To the archaeologist it is the evidence that can be found in the Wall that matters; to the public it is the Wall itself. The Office of Works, whose duty it is to look after it, have a particular responsibility to the latter. The photograph adjoining, taken near Castle Nick, shows the extent to which parts of the wall have been allowed to fall into decay. This, and the other photographs illustrating the article, are a series specially taken last summer by Bryan and Norman Westwood.

HADRIAN'S WALL TODAY

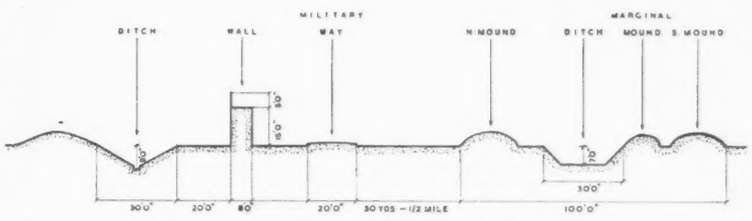
By Nigel Nicolson

No ancient monument has enjoyed quite the same popularity as the Roman Wall. There may be crowds at Stonehenge as large as those which climb the hill to Housesteads every summer's day, but there is no equivalent in Salisbury to the "Hadrian" laundries, villas, cinemas, chain-stores, cakes and anti-aircraft camps, which fill the towns near which the Wall runs. Obviously better transport facilities, the cult of the open air, of nature and the antique, are chiefly responsible. The Wall is long, well-preserved and romantic. The idea of a wall, even its foundations, girdling the north of England, is magnificent. And what could be more satisfying than to walk along those foundations from sea to sea through some of our finest scenery?

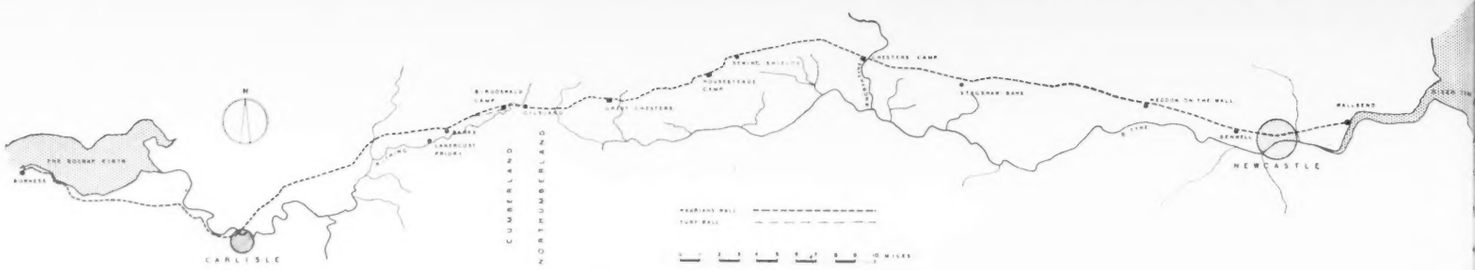
But the curious thing is that modern Wall archæologists are without an audience. Their problems have become too abstruse, and their method of excavation necessarily meticulous and undramatic. Instead of throwing whole forts open down to their foundations, they cut narrow sections in places apparently devoid of all structural remains, and draw their deductions not from massive gateways and towers, but from single pieces of pot and the analysis of different soils. The layman prefers the big sites which were excavated fifty years ago or more. There is no up-to-date or illustrated handbook to tell him of the latest discoveries. There is no central museum, where the objects could be selected, well set out, and explained by the use of photographs and model reconstructions, as has been attempted on a small scale at Tullie House in Carlisle. The important results of the last eight or nine years' excavations are still buried in the official reports.

It is a reasonable point of view that this lack of showmanship does not particularly matter: that all the ordinary person wishes to know about the Wall is that it was built some 1,800 years ago by the Romans to keep out the barbarians. The rest he can observe for himself, and to worry about the exact date of its construction and reconstructions will only blur the effect of the works as a whole. Very well. But if the experts are under no obligation to explain the results of their researches except to each other, surely they should take at least equal trouble about the preservation and restoration of the Wall, for this is their only point of contact with the public? Many people have an affection for the Wall, both as a symbol of a great historical period, and as part of the northern landscape. For both reasons, the essential thing is that the Wall should be properly cared for, and only the expert with official backing can do this. The two questions I wish to examine are: first, what is the present condition of the Roman frontier works? Second, what is being done to preserve them from further damage, and to increase their already great appeal?

The stone Wall, of course, was only one component of the Roman frontier system. In its western third, between the River Irthing and Solway Firth, where lime and hard stone were difficult to obtain, it was preceded by a wall of turves. This Turf Wall is still visible for about two miles in the neighbourhood of Birdoswald, but its further course was almost entirely obliterated by the later continuation of the stone Wall which was laid on top of it. In front of the Wall, there was a deep ditch, intermitted



Here as in many other places the upper courses have been torn out for use in modern buildings. In spite of the bushes growing in the core the lower courses still seem almost indestructible. This is a better preserved section of the Wall two miles west of Chesters camp (see map on next page). The courses of facing stones were carried up to a height of about 15 feet and set back nine inches from a foundation course, laid in a shallow trench. The core of the Wall was formed by a mass of unshaped stones, cemented together, which gripped the facing stones from behind. Right, a typical cross-section through the Wall, showing the defensive ditches on either side with mounds formed by the excavated earth, constituting the Vallum.



where the Wall passed over the high crags in the central sector. At every four miles or so, there were garrison forts holding six to eight hundred men. Between the forts, at a distance of one Roman mile (1,618 yards) from each other, were minor forts for small detachments of men, known to us as mile-castles, and between each mile-castle, equally spaced out at a third of a mile, were two turrets, to shelter the sentries when actually on patrol. A military road ran in the rear, seldom more than fifty yards to the south of the Wall, which linked up the forts and mile-castles. Still further to the south, at a distance varying between thirty yards and half a mile, the Romans dug a second large ditch, and set back the excavated earth on each side of it to form two continuous mounds. It is known as the Vallum. Its exact purpose is still uncertain, but excavation of the last few years suggests that it was regularly patrolled by the troops, and simply marked the southern limit of the military area. The Wall, its ditch, the forts, mile-castles, and turrets stretched the seventy-three miles between Wallsend-on-Tyne and Bowness-on-Solway. The Vallum ran parallel to its whole length, except for about four miles at the eastern end, where it fades away in the suburbs of Newcastle.

The state of preservation of these various works depends very much on the type of country through which they pass. Starting from the Newcastle end, there is almost no sign of them for some twelve miles. Ten years ago the whole of the Tyneside sector was trenched at small intervals, and the line of the Wall traced with complete certainty except for a short distance in central Newcastle. The very tip of the Wall, which ran out into the Tyne at Wallsend, was uncovered in 1903 during the construction of the slipway for the *Mauretania*, and has been most unhappily re-erected in Wallsend park. There are other odd pieces of the Wall scattered among the housing estates, all of which have been treated with respect by the builders, but it is a relief to escape into the open country, and find at least the Vallum preserved in its natural state.

Between Heddon-on-the-Wall and the North Tyne the country is undulating and heavily cultivated. From Newcastle till five miles beyond the North Tyne the modern road exactly overlies the foundations of the Wall. The ditch is nearly always visible on the right, and on the other side there is an occasional ruin of a fort or mile-castle, but the materials of the Wall itself, and the firm platform which it provided, were too much for the roadbuilders of 1751 to resist. Stukeley wrote of them at the time, "Every carving, inscription, altar, milestone, pillar, etc., undergoes the same vile havoc from the hands of these wretches." There is reason to believe that he was exaggerating, and the road is not altogether to be regretted. At least it preserved for posterity the exact line of the Wall, and sealed its lower courses. It forms an excellent motor road for reaching the more interesting parts, and in itself the road is a remarkable sight, reaching out from hill-top to hill-top in giant strides, as the Wall did before it.

The Vallum can usually be picked out on the left of the road by the dark streak scarring the surface of the fields, the sudden curtsey of a hedge as it crosses the line of the ditch, or a long pond lying in its hollow, and just beyond Stagshaw Bank the Vallum is preserved in a condition seldom equalled in the rest of its course. Immense care was taken in its construction. The mounds were kept in position by turf kerbing: in sandy soil, the sides of the ditch were revetted in stone, and when crossing marshy ground, it is elevated into a sort of causeway. Yet only a few years after its completion, the Vallum was systematically destroyed by cutting gaps in both mounds at forty-five yards intervals, and using the earth from them to form crossings across the ditch. At a later date, when the danger of invasion increased, it was recut into a broader and shallower ditch, and most of the crossings were removed, and piled along the south side as a third continuous mound. What we see today are therefore the remains of the third and final form of the Vallum. Two parallel mounds, broken at intervals by a slight sag where the gaps had been cut, contain a ditch, usually overgrown with gorse or reeds, and having a slight swelling on its southern lip, which marks the marginal mound. In one or two places the Vallum is still a sufficiently formidable obstacle to keep two herds of cattle apart without fencing, and there seems to be little danger of its obliteration by the plough, unless the farmer first undertakes to throw the mounds back into the ditch.

Both works plunge straight down into the Valley of the North Tyne, meet Chesters fort on the opposite bank of the river, and rise out of the fields into the central moorland of Northumberland. The Wall soon escapes from under the road, and follows along the edge of a rising ridge of basalt, which ends abruptly as a cliff at its northern side, and to the south slopes gently into a shallow valley, where the Vallum and the modern road make their way eastward side by side. The cliffs are broken by frequent gaps, which sometimes split them down to the level of the valley, and into this sequence of crag, gap, crag, gap, the Wall throws itself with the strength and flexibility of a serpent, always keeping as close as possible to the tops of the basaltic columns. The ditch only appears in the gaps, but the Wall is never intermitted, even though in many places it did no more than raise the height of a hundred foot cliff by twenty feet.

By a fortunate chance, where the landscape

[continued on page 3]

Three different aspects of the Wall and its defensive works in a good state of preservation. Left, the ditch, at the most northerly point of the Wall, between Chesters and Housesteads, cut through the solid limestone. Centre, the ditch west of Gilsland. The foundations of the Wall, which is all that remains at this point, are under the trees on the left. Right, Castle Nick, one of the smaller forts which occur at intervals of a mile throughout the length of the Wall. It occurs in the central sector of the Wall lying between two steep knolls and is one of the best preserved of those now remaining. The usual garrison for such forts was about fifty men.

In spite of the almost complete disappearance in parts of the Wall itself (its line is here indicated by the stone field wall) the wall ditch endures as a distinct feature of the landscape. It runs from the foreground of the top photograph, taken near the Northumberland-Cumberland border, and its course can be seen continued on the other side of the railway cutting. Bottom, looking east from the fort of Great Chesters. The Wall climbs to the top of the three peaks in the centre of the photograph.

Not many of the large garrison forts which occur at average intervals of four miles along the course of the Wall now remain. One of the best preserved is that at Housesteads constructed on the usual rectangular plan at right-angles to the Wall. Its north gate can be seen in the foreground of the top illustration. The section of Wall running away to the north-east does not date from Hadrian's time but was constructed from the materials of the original Wall several years ago. It contains the only known gateway through the Wall with the exception of those at forts and mile-castles. Bottom, an excavated part of the Wall in good preservation. This was the Roman bridge abutment on the east bank of the North Tyne. Since Roman times the river has shifted its course some thirty feet to the west.

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A restoration in the last century near Lanercost. The stones are Roman, taken from the grass-grown ruins on either side, and built up almost to the original height of the Wall. The ditch, as in many places, has become a shallow depression filled with weeds.

[continued from page 2]

becomes most dramatic, there too is the Wall best preserved. Camden records that when he visited the Wall in 1599, he was unable to traverse the central part because it was infested with brigands and border raiders. The unsettled state of the countryside made it impossible to farm: and the lack of farm buildings saved the Wall. On the other hand this part of the Wall is exposed to the wind, frost, and straying sheep. In some places there is nothing but a heap of grass-grown stones overrun by rabbits or chickens, barely sufficient to lead the visitor along its line. In others, it will run for half a mile at a regular height of four or five feet, with a covering of moss and ferns on its concrete core, "over the high pitches and steepe descent of hilles," as Camden wrote, "wonderfully rising and falling." Inevitably there will come a point where the neat scale-like stones of the outer faces bulge slightly forward; one or two will be lying where they have fallen; a length of several yards will have been torn out to make a field wall nearby. It is not long before the Wall sinks again into the tangle of its own ruins

In the same sector the mile-castles can be seen to their best effect. For not only are the finest examples here grouped within a few miles, but there are visible remains of mile-castle after mile-castle in unbroken succession. If he bears in mind that each mile-castle held fifty men, who garrisoned the turrets on each side, this series gives the traveller an excellent idea of the density of the Roman troop concentrations. At its worst, a mile-castle today is nothing but a heap of stones, arranged in a vague rectangle suspended from the south face of the Wall. At its best, the rectangle is formed by a wall of the same type and thickness as the Great Wall, standing five or six feet high, and pierced by two gateways, one through the Wall at the north end, and the second at the south end, where the mile-castle is approached by the military way. Inside there is often an indication of stone barrack buildings.

The turrets, surprisingly, are less profuse. In a late period of the Roman occupation, when the Wall was being rebuilt after destruction by the enemy, many turrets were built up, and the

Three examples of restoration by the Office of Works. Top, at Whinshields. A better effect might have been achieved if the core had been built level with the top facing stones instead of piled up to look like a rock garden under snow. Centre, Banks turret and a section of the Wall near Brampton, recently restored. Bottom, the causeway across the Vallum at Benwell discovered five years ago during the building of a Newcastle housing estate. Note the steepness of the Vallum ditch, the foundations of a great gateway in the centre of the causeway, and the three successive road levels.

The Wall Restored

At this point the Wall crosses the river Irthing and continues north of it on a roughly parallel course to the west coast. The river gorge can be seen in the foreground and in the background is the site of Birdoswald camp.

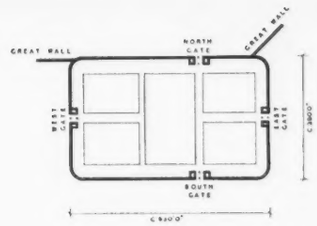
Lanercost Priory, situated a few miles south of the Wall on the river Irthing. It was built entirely from stones taken from the Wall, a precedent which was much followed in later centuries.

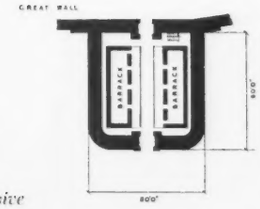
Wall carried straight across the sites which they had occupied. Many, too, are easily overlooked where the Wall is in a ruinous condition, for they were built partly into its thickness, and did not project far beyond its southern face. Mucklebank turret is the only good example in the central part of the Wall. There are others at Denton, just outside Newcastle, and at Banks near Lanercost.

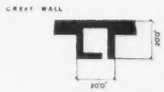
The crags begin two miles east of Housesteads and continue to a point about the same distance from the Northumberland-Cumberland border. From here to Carlisle, the country is again agricultural. Soon after entering Cumberland, the Wall crosses the river Irthing, and runs up to the splendid platform on which stands the fort of Birdoswald. The Turf Wall is visible for two miles beyond the fort. It is not an impressive sight. In its original state it was a twenty foot broad rampart of turves, with a ditch on its northern side, but it has been so flattened by rains and cultivation, that it is barely distinguishable beside the great mounds and ditch of the Vallum.

The Wall fades away as it enters the more thickly populated districts near Carlisle. Except for its ditch, the occasional wave of the Vallum in a field, a line of trees or a stony path running over the foundations, there is no trace of the Roman frontier between Lanercost and Bowness-on-Solway. The line is well known, and there are good maps to guide the visitor's steps along the hidden Wall right out on to the Solway sands, if he so desires. But the journey after Carlisle is uninteresting. To motor out to Bowness on an early summer's morning, when the white houses of the Scottish shore are lit by the sun, and the foot-hills of the Cheviots can be dimly seen in the east, is as good a way as any to terminate a Wall pilgrimage. Bowness is certainly more moving than Wallsend.

What have the Office of Works, as the official curators of the Wall, done to check its natural decay, and bring out its magnificence? The little that has been done has been well done. Two turrets each with a length of Wall attached, have been uncovered and skilfully repaired. The causeway across the Vallum at Benwell is a fine piece of work, although there is nothing to tell the visitor what it is: he is merely asked in molten letters not to damage it. At Winshields, the highest point of the Wall, a







Right, plans of the three types of defensive structure placed at regular intervals along the Wall. Top, the garrison camp at four mile intervals to hold six to eight hundred men of which Housesteads and Chesters are good remaining examples. Centre, the castles at intervals of a mile for smaller detachments of men. Bottom, the smallest turrets at intervals of one-third of a mile used as sentry posts.

length several hundred yards long has been restored from the original stones.

This is the sum of the Office of Works' effort since they took the Wall under their wing. But though they have certainly saved it from wanton destruction by stone robbers, they have stood by while the fabric crumbled of its own accord, and have shown little imagination in bringing out the continuity of the Roman frontier. They could reset the stones in their courses, where the Wall shows signs of tottering. Few would object if they built it up wherever there was a sufficiency of the original materials lying beside the foundations, in the manner of the reconstructed section running up to the north-east angle of Housesteads. They could open up filled-in excavations of special interest, such as the Poltross Burn and High House mile-castles. At intervals along the line, they could place detailed maps of the Wall in that neighbourhood, and in each mile-castle of the central sector a metal plaque bearing its number. When the Wall disappears in the west and east, some system to indicate its course could easily be devised. Most important of all, greater care could and should be taken of the forts.

Top, the well-preserved west gateway of Housesteads camp. Centre, the granary at Housesteads. It was ventilated by air passing through gaps in the outer wall and between the stone pillars which supported the floor. Bottom, the east gate at Housesteads. A swivel hole for a gate-post can be seen in the illustration.

The Wall Excavated but Unrestored

Left, three stages of decay at Mucklebank turret: the turret itself, well excavated and preserved; the crumbling foundations in the foreground which might still be saved; and, running across the gap to the opposite ridge, a faint darkening of the grass which alone remains to indicate the line of the Wall. Centre, the west gate at Chesters. This has great archæological interest but has now become part of a chicken run, without any steps having been taken to ensure the preservation of the structure. Right, Brunton bank turret on the eastern slopes of the North Tyne Valley. It was one of the first turrets to be excavated since when it has been completely neglected. The weeds are forcing the stones apart and it will not be long before the back wall tumbles into the undergrowth. The illustration used as a headpiece to this article shows another case where the destructive effect of frost and the growth of vegetation is being allowed to assist the ruin of the Wall.

The Wall in Decay

In all there are sixteen forts in direct contact with the Wall. One lies beneath the castle which gives Newcastle its name, and two others under Tyneside houses; a fourth is covered by buildings opposite Carlisle; two have been obliterated by villages, and another by the rose garden of a country house. Five lie in open fields, and have either never been properly excavated, or have been filled in after excavation. The remaining four are all important, and all have something to show. They are: Chesters, Housesteads, Great Chesters, and Birdoswald. At none of these sites is the best use made of the great opportunities they afford; at two of them the neglect of the remains is terrible.

Chesters lies in a fine situation on the banks of the North Tyne, and was excavated down to the bone in the last century by the owner of the site. He opened up gateways, a fine bath building, the headquarters building, and the commander's house, all of which still lie open today. Yet Chesters is an eyesore. There are hideous iron railings round all the foundations. The stones bristle with weeds. Unless he buys a guide, there is nothing to indicate to the uninitiated which building is what. And many men entering the museum would never risk the experience again, such is the overwhelming effect of rows and rows of altars to unknown gods. Surely it is not unreasonable to ask a little more (or a little less?) in return for one's shilling entrance fee?

Housesteads has always, and rightly, been the show place of the Wall, and it is fortunate that the National Trust have taken it under their protection. They have built an excellent museum, in which the models, photographs, and small finds are well set out. The foundations of the Roman buildings are kept in good repair and identified by explanatory notices. The only hideous objects are a pair of railings in the Chesters style set up for no apparent reason on each side of the north gate of Housesteads mile-castle. But why, when this fort has been at one time fully excavated, and all the guide-books print its complete ground plan, must three-quarters of the interior be filled in and used as a hay field? Here was the perfect opportunity to display a complete Roman fort, lying in the centre of the Wall's finest stretch. If the foundations are still below ground, so then is the opportunity. If they have crumbled, it would be simple, working from the known plan, to outline the buildings with thin strips of concrete.

Birdoswald and Great Chesters can have received no care since the day they were excavated. Both these forts have great archæological interest. The recent excavations at Birdoswald revealed the early history of a Wall fort, and did much to clear up the Turf Wall mystery. Great Chesters is important for the light it throws on the building of the Great Wall, and on the relation between the Wall and the forts. In both considerable structural remains were discovered of outer walls, gateways and interior buildings. Birdoswald, in particular, is beautifully sited high above the Irthing, and even in its present Cinderella condition is one of the finest jewels of the Wall. Both these forts are now little better than farmyards. The visitors pay their sixpences, but the chickens, cows and pigs are there by right. It is surprising how comfortable a hen-roost can be made out of a Roman guard chamber if a few old boards are laid across the stones to make a roof: and the inside of the fort makes a good compound for cattle, if the gateways are blocked with stones taken from the outer walls. It is a private field, and there is nobody to protest against the misuse of the fort.

What in heaven's name is the value of volumes of archæological reports if the Wall itself is not protected: if a Roman fort means nothing more to the excavator than a text-book, to be thrown away when it has taught all it has to teach: if a misguided respect for private property leads us to acquiesce in the destruction of a national monument? So long as a single stone remains above ground, the Wall will continue to draw thousands by its sentimental appeal, but more than that is wanted. By the exercise of a little official imagination, the neglect of the Wall in past centuries can be repaired, and the remains given new life and significance.

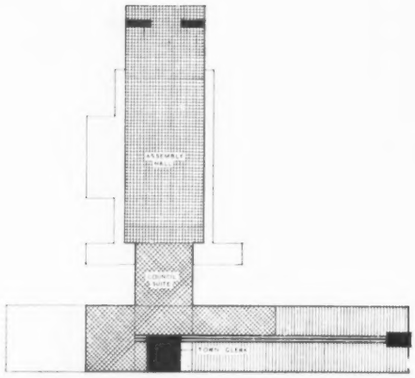
Looking across to the Scottish shore from Bowness-on-Solway, the last fort on the Wall.

WEMBLEY TOWN HALL

CLIFFORD STRANGE, ARCHITECT

Wembley Park was a popular resort for Londoners early in the nineteenth century, following the opening of the London-Birmingham railway in 1838. The district then formed part of the large parish of Harrow, but was subsequently amalgamated as an urban district first with Kingsbury and later also with Alperton, Kenton, Preston, Sudbury and Tokyngton, and in 1937 it received the Charter of Incorporation to become the Borough of Wembley. Although its early growth followed the extensions of the railways, after the Great War, when Wembley Park was selected as the site of the British Empire Exhibition, a great road improvement scheme was started, mainly to provide access to the Exhibition. The North Circular Road was constructed and Forty Lane, where the new Town Hall stands, was enlarged from a twelve-foot carriageway to a main traffic artery sixty feet wide. Further rapid growth followed and the present population is approximately 115,000.

In 1937 a site was selected for a new Town Hall about a mile from the shopping centre



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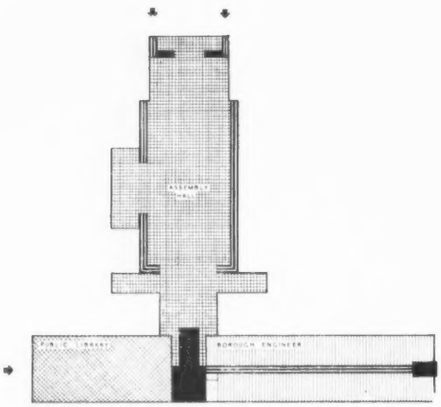

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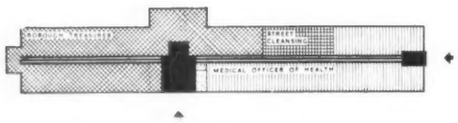

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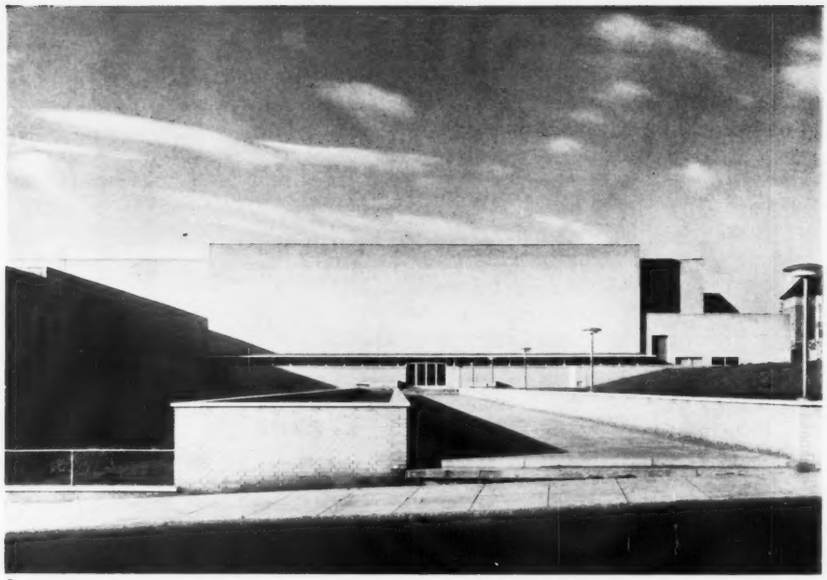

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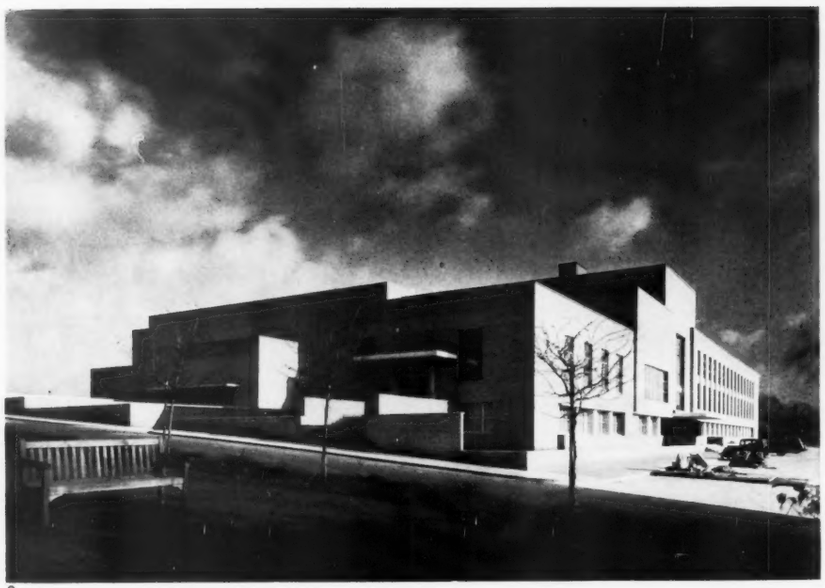

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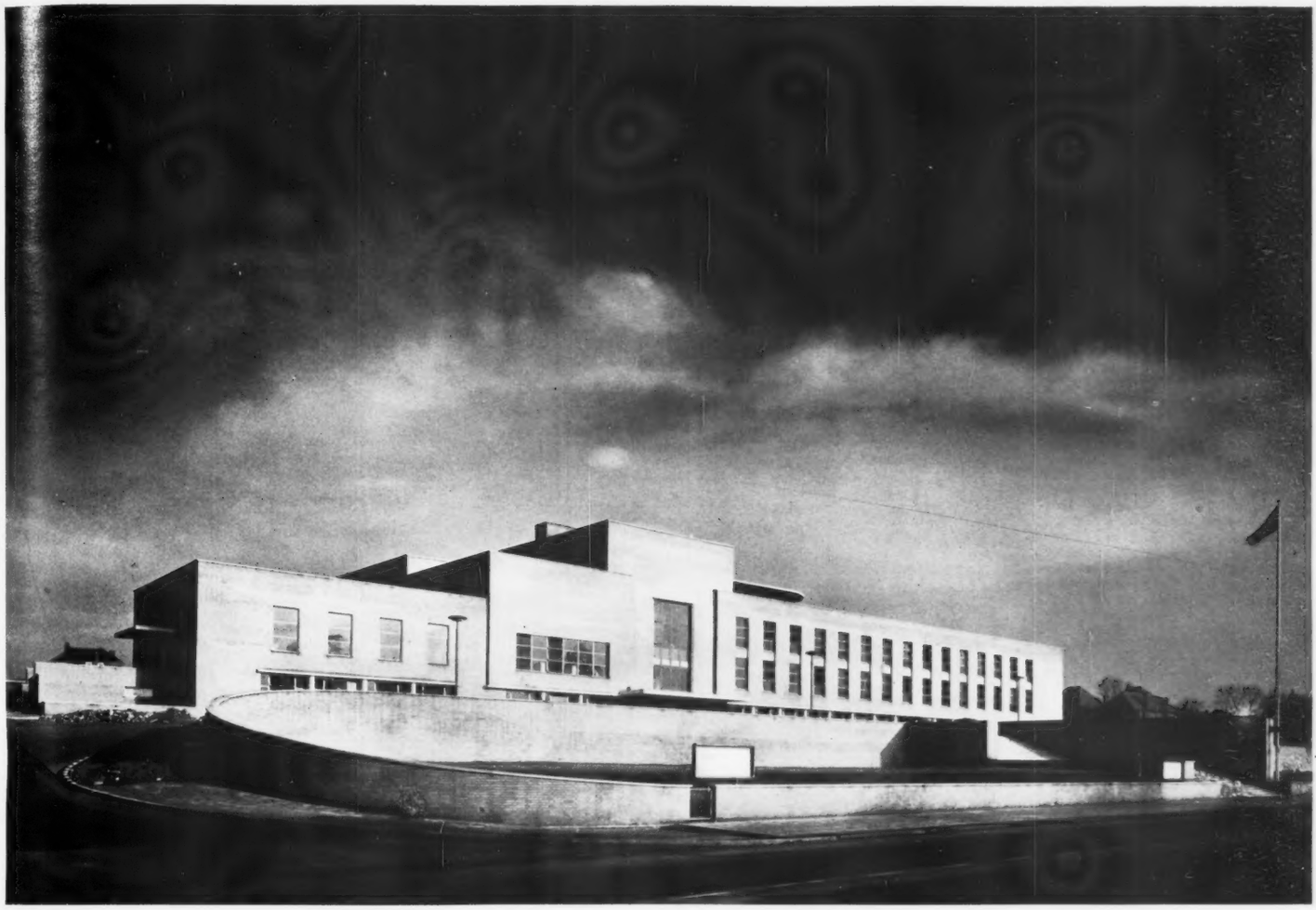
of the Borough, and therefore not yet of too built-up a character. The site is about 5½ acres, roughly square in shape and with a fall of about 35 feet from north to south. The design of the buildings was the subject of an open competition, assessed by Stanley Hamp, for which there were 100 entries.

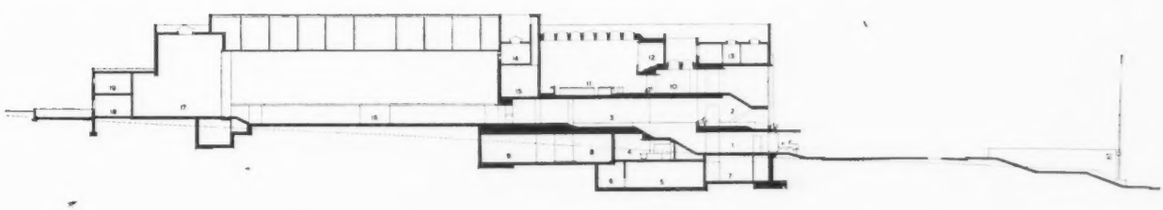
The winning design, by Clifford Strange, has now been carried out and is illustrated on these pages. This design set the buildings well back from Forty Lane to secure quietness in the offices and to give them an effective setting behind a wide fore-court. The latter serves also as a car-park. The plan is composed of three distinct and self-contained units, which are shown differentiated by hatching in the block plans on this page : the municipal offices, the public library and the assembly hall running back at right angles to them. The council chamber is in the centre of the building on an upper level, and beneath it is the main approach to the assembly hall from the entrance hall on the south front of the building. The council chamber and assembly hall are therefore on the quietest portion of the site, and the slope has been made use of to approach the assembly hall up an imposing flight of stairs from the entrance hall to a foyer on the first floor of the front block, although its side exits are at ground level.



4

2, from the east, looking towards the flank of the assembly hall in the centre of which is one of the emergency exits. In the foreground is part of the system of walled-in flower beds with which the sloping site has been terraced. The exterior of the building is faced with two-inch Lincolnshire bricks of a light yellow colour. 3, *looking along the south front from the west. On the left is the mass of the assembly hall, in the centre is the entrance to the public library and on the right, running the length of the main front, is the broad terrace on which the building is raised up above the road.* 4, *the main front of the building from across Forty Lane, showing the retaining walls and the wide flight of steps leading up to the terrace. On the left is the library wing, in the centre the main entrance with a tall staircase window, and on the right the office wing. The steps form the principal pedestrians' entrance and are flanked by a boldly projecting pylon wall bearing the Borough Coat of Arms. A detail of this is shown in* 1, *page* 7.

The Exterior

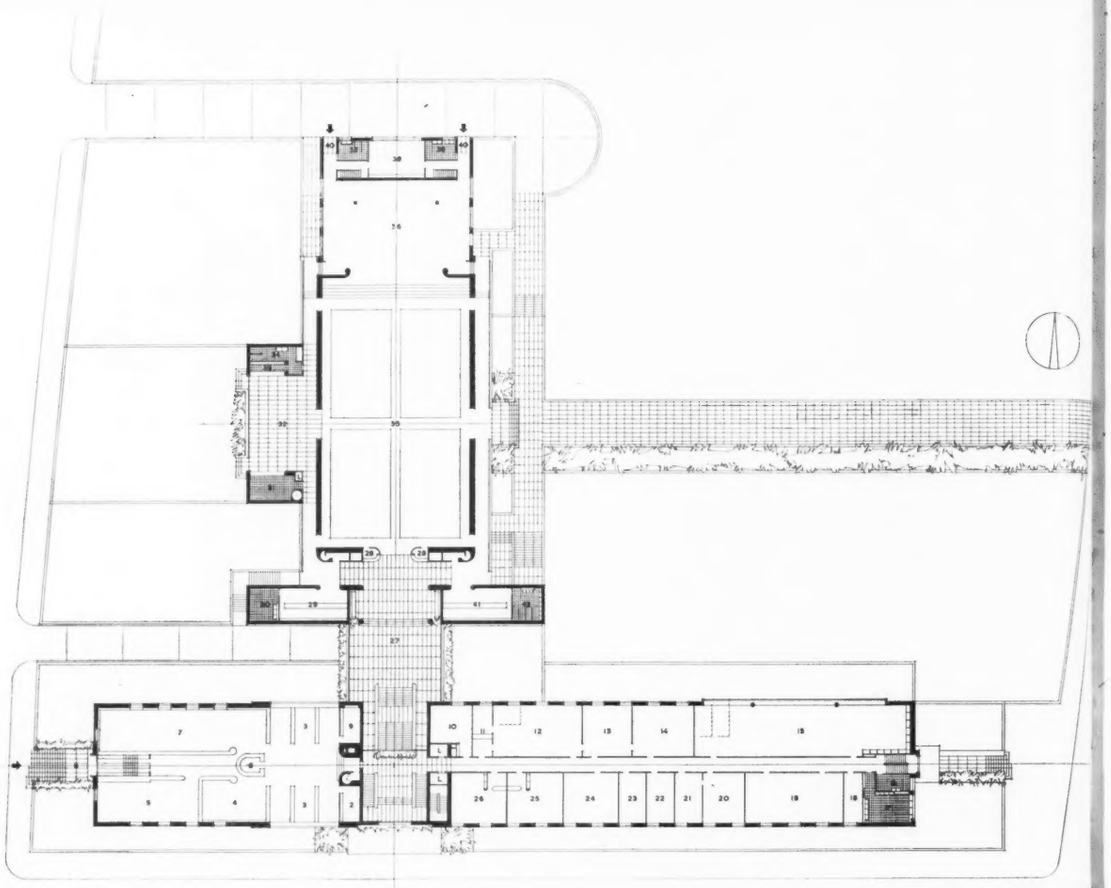


SECTION

SHOWING THE PLANNING DETERMINED BY THE SLOPING SITE

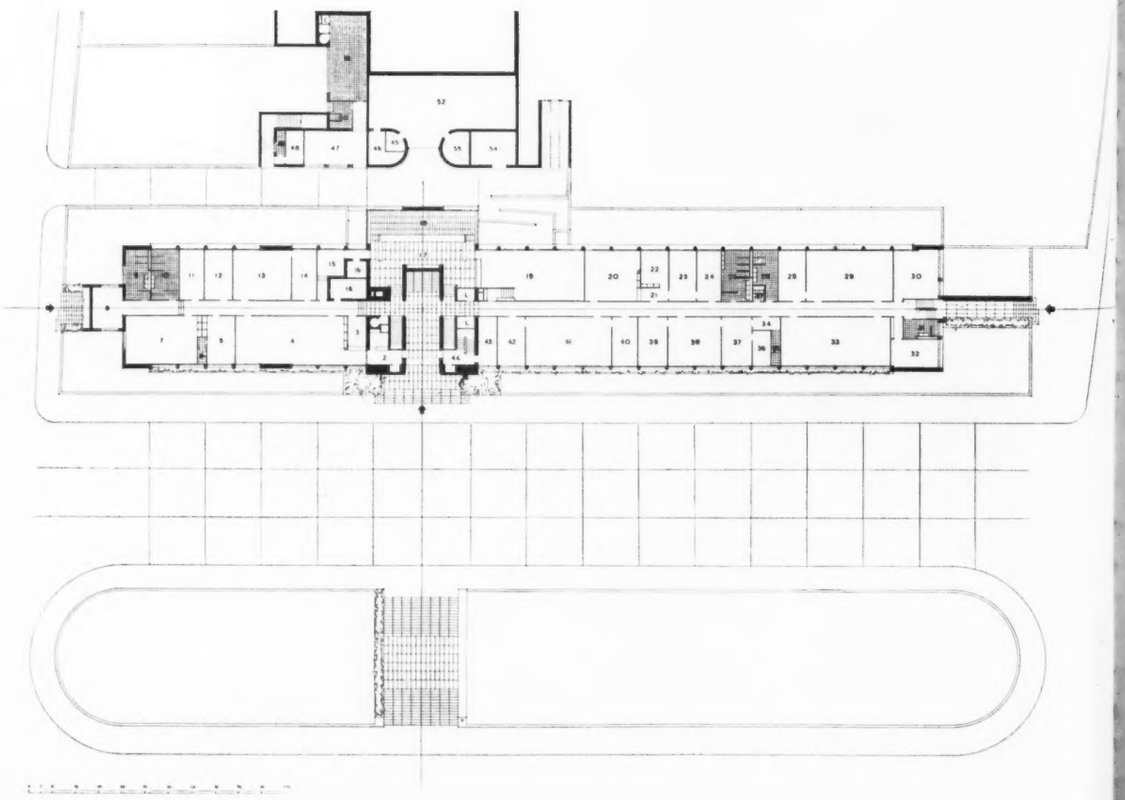
1. Main Entrance Hall
2. Main Staircase
3. Foyer
4. Rate Collection
5. Boiler Room
6. Fuel Store
7. Switch Room
8. Service Road
9. Garage
10. Ante Room
11. Council Chamber
12. Public Gallery
13. Caretaker's Quarters.
14. Projector Room
15. Plenum Chamber
16. Assembly Hall
17. Stage
18. Green Room
19. Dressing-Room

1. Main Stair Hall
2. Librarian's Office
3. Loan Library
4. Children's Room
5. Reading Room
6. Library Entrance
7. Reference Room
8. Control Desk
9. Library Store
10. General Office Files
11. Enquiries and Waiting
12. General Office
13. Typists
14. Accounts
15. Drawing Office
16. Principals' Lavatory
17. Male Staff Lavatory
18. Stationery and Printing
19. Records
20. Borough Surveyor
21. Deputy Surveyor
22. Clerk of Works
23. Instrument and Sample Store
24. Building Inspectors
25. Town Planning and Chief Building Inspector
26. Housing
27. Foyer
28. Pay Boxes
29. Female Cloakroom
30. Female Lavatory
31. Service
32. Refreshment Room
33. Bar
34. Staff Lavatory
35. Assembly Hall
36. Stage
37. Female Lavatory
38. Green Room
39. Male Lavatory
40. Artistes' Entrances
41. Male Cloakroom
42. Male Lavatory



GROUND FLOOR PLAN

1. Stair Hall
2. Hall Porter
3. Enquiries and Waiting
4. Accountancy
5. Borough Treasurer
6. Borough Treasurer's Lavatory
7. Typists
8. Store
9. Female Lavatory
10. Male Lavatory
11. Deputy Treasurer
12. Internal Audit
13. Valuation
14. Valuation Officer
15. Chief Cashier
16. Strong Rooms
17. Public Space
18. Rates Office
19. Accountancy
20. General Office
21. Enquiries and Waiting
22. Typists
23. Director of Public Cleansing
24. Deputy Director
25. Male Lavatory
26. Female Lavatory
27. Cleaners
28. Chief Sanitary Inspectors
29. Sanitary Inspector's General Office
30. Store
31. Principals' Lavatory
32. Senior Health Visitor
33. Health Visitor's General Office
34. Enquiries and Waiting
35. Principals' Lavatory
36. Typists
37. Secretary
38. Medical Officer of Health
39. Assistant Medical Officer
40. Chief Clerk
41. General Office
42. Enquiries and Waiting
43. Telephones
44. Public Access to Council Chamber Gallery
45. Rectifier Room
46. Battery Room
47. Cycle Store
48. Gardeners' Store
49. Chauffeurs' Lavatory
50. Staff Lavatory
51. Kitchen
52. Garage
53. Switch Room
54. Transformers



LOWER GROUND FLOOR PLAN

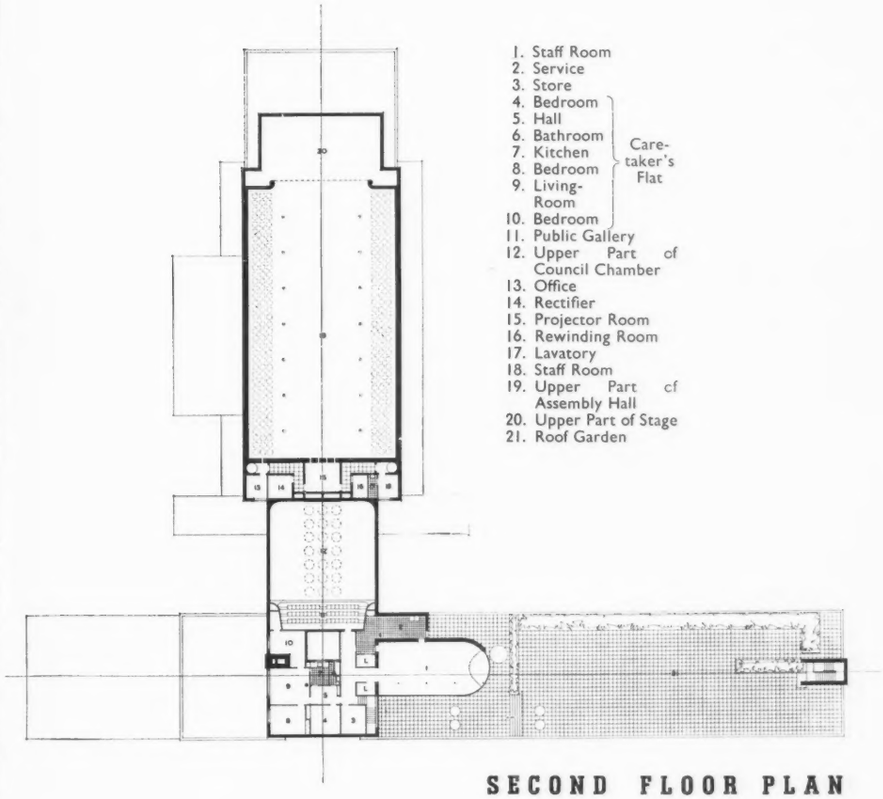
5, the office wing from the north-east. At the end of the wing is a subsidiary entrance. Above the roof-parapet can be seen the top of the circular-ended staff canteen, for which the roof itself serves as an outdoor terrace and promenade. This staff canteen is shown from roof level in 6. 7, looking up the external stairs that follow the slope of the ground along the flank of the assembly hall. 8, a detail of the main entrance on the south front. The doors are in bronze and are flanked by wall panels of Belgian black marble. The basement plan, not shown here, contains heating and fuel chambers, switch room, lift machinery and (temporarily) an A.R.P. control centre.

5

6

7

8

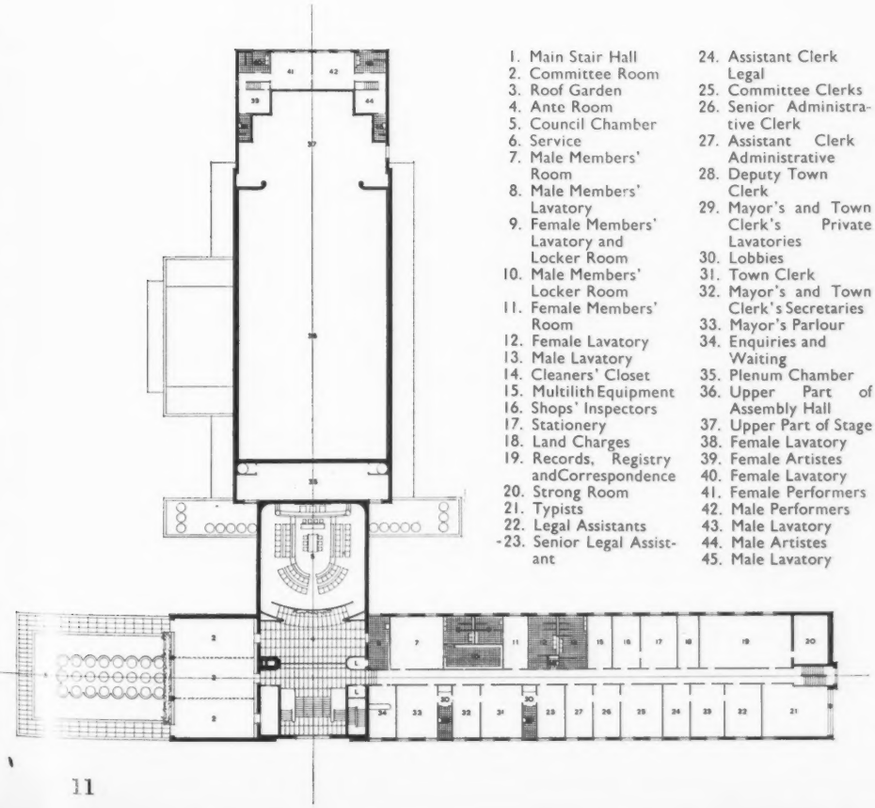


1. Staff Room
2. Service
3. Store
4. Bedroom
5. Hall
6. Bathroom
7. Kitchen
8. Bedroom
9. Living-Room
10. Bedroom

Caretaker's Flat

11. Public Gallery
12. Upper Part of Council Chamber
13. Office
14. Rectifier
15. Projector Room
16. Rewinding Room
17. Lavatory
18. Staff Room
19. Upper Part of Assembly Hall
20. Upper Part of Stage
21. Roof Garden

SECOND FLOOR PLAN



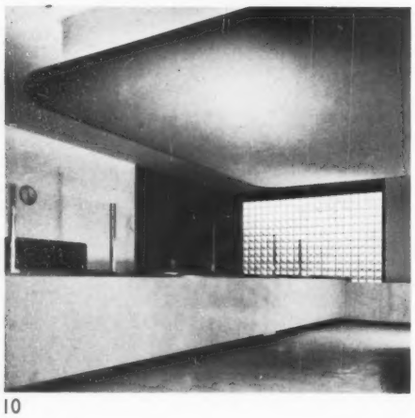
1. Main Stair Hall
2. Committee Room
3. Roof Garden
4. Ante Room
5. Council Chamber
6. Service
7. Male Members' Room
8. Male Members' Lavatory
9. Female Members' Lavatory and Locker Room
10. Male Members' Locker Room
11. Female Members' Room
12. Female Lavatory
13. Male Lavatory
14. Cleaners' Closet
15. Multilith Equipment
16. Shops' Inspectors
17. Stationery
18. Land Charges
19. Records, Registry and Correspondence
20. Strong Room
21. Typists
22. Legal Assistants
23. Senior Legal Assistant
24. Assistant Clerk Legal
25. Committee Clerks
26. Senior Administrative Clerk
27. Assistant Clerk Administrative
28. Deputy Town Clerk
29. Mayor's and Town Clerk's Private Lavatories
30. Lobbies
31. Town Clerk
32. Mayor's and Town Clerk's Secretaries
33. Mayor's Parlour
34. Enquiries and Waiting
35. Plenum Chamber
36. Upper Part of Assembly Hall
37. Upper Part of Stage
38. Female Lavatory
39. Female Artistes
40. Female Lavatory
41. Female Performers
42. Male Performers
43. Male Lavatory
44. Male Artistes
45. Male Lavatory

FIRST FLOOR PLAN

The Council Suite

1. Botticino Marble
2. English Figured Ash
3. Dark Brown Carpet
4. American Figured Walnut
5. Red Hide Seating
6. Coromandel Base
7. Extract Duct
8. Silver Bronze Grille
9. Travertine Marble
10. Queensland Walnut
11. Black Linoleum
12. Warm Air Duct
13. Silver Bronze Handrail
14. Gallery Seating
15. Dome Lights

9



10

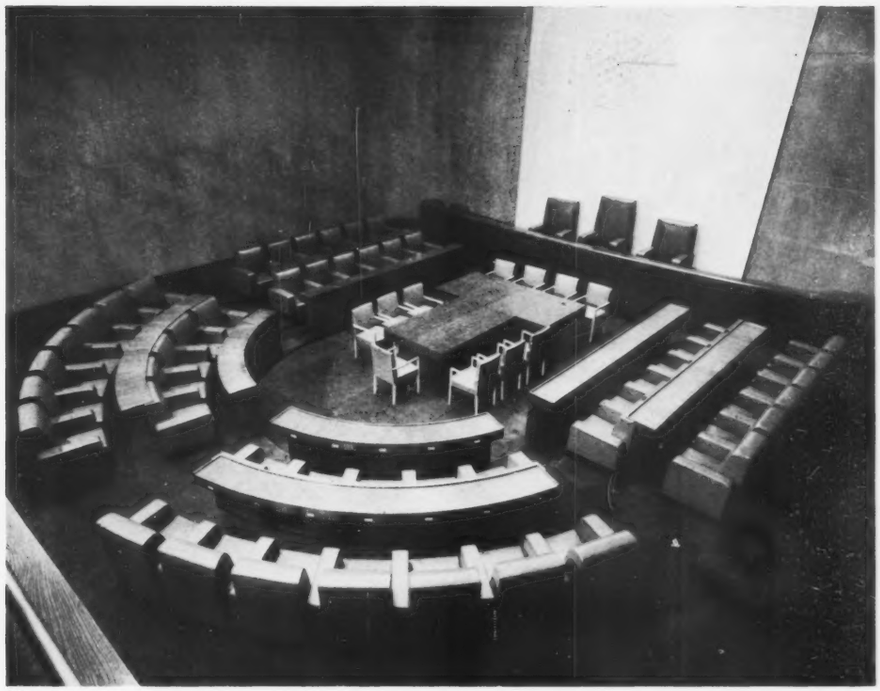
The council chamber is at first floor level on the axis of the main entrance, with a public gallery running across its southern end reached by a separate staircase from the entrance hall. An original but effective feature is the spacious foyer outside the council chamber, separated from it only by a glass screen with flower boxes as a base. When the council chamber is in use curtains can be drawn across this screen, but otherwise the interior of the chamber, with its brightly coloured upholstery and coat of arms behind the mayor's chair, can be seen as this level is approached up the main staircase. The composite illustration above is taken from the foyer but shows also the council chamber beyond and the public gallery in section.

11, *looking across the council chamber towards the public gallery.* 12, *a view looking down on the council chamber seating from the gallery. The chamber is panelled from floor to ceiling with English figured ash veneer, divided horizontally into three sections by a narrow white sycamore bead. The panel at the back of the mayor's rostrum, bearing a carved coat of arms, is in botticino marble. The rostrum and desk tops and fronts are in American figured walnut ; their bases in coromandel. The upholstery is red hide. The public gallery has tubular seating with fabric upholstery. The back wall is lined with acoustic tiles.*

Forming part of the council suite is a series of three committee rooms, separated by sliding partitions that enable them to be thrown into one for special purposes. The partitions slide into the thickness of the wall, leaving a perfectly flush surface. One of these committee rooms is shown in 9. *On the far wall, which is panelled in Queensland walnut, are a pair of cork-lined doors which fold back to form a large panel for the display of plans. The tables are also in American walnut, and the chairs in sycamore with green hide upholstery. There is a dark green pile carpet. The windows at the end, seen curtained in the photograph, lead on to a roof garden.*

Also in the central section of the building, but on the lower ground floor, is the rates office, 10. *It is reached by a short flight of steps either side of the main staircase. It is paved in Italian travertine marble.*

11



12

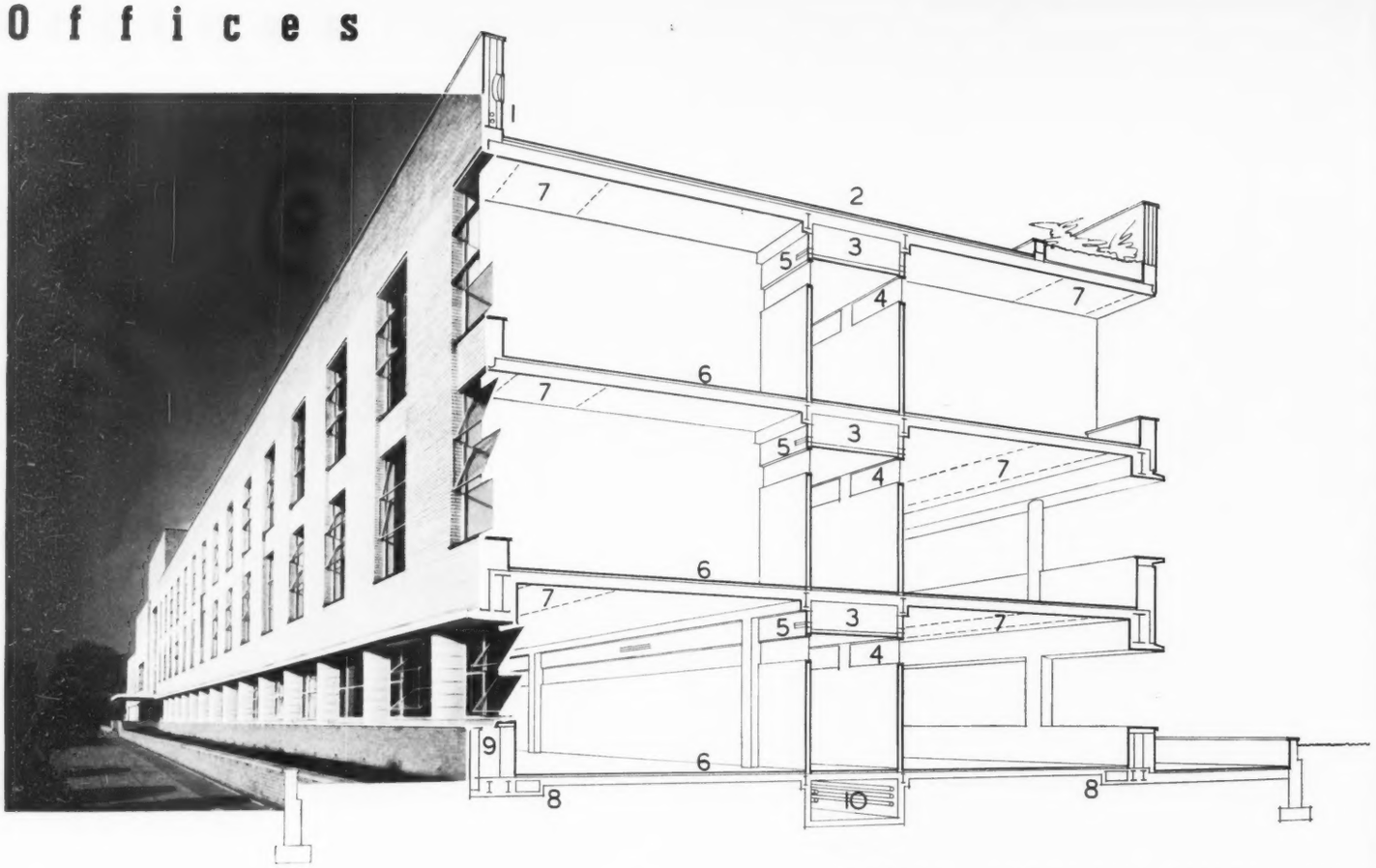
The Library

The library is a self-contained unit with its own entrance at the end of the south-west wing of the building, the only internal access being by means of a pass door for the staff. It is planned so as to allow unobstructed supervision from a central control desk. All the sub-divisions of space are formed with low bookshelf units. The library proper, 13, *is on a higher level than the entrance vestibule and* 14 *is a view from the foot of the stairs leading from one to the other. The fittings and bookshelves are in English cherry with skirtings of American walnut. The backs of the fittings lining the central corridor and the control desk are also in American walnut. The floor is of blue-green linoleum and the chairs are upholstered in brick-red hide.*

13

14

Offices



SECTION THROUGH OFFICE WING SHOWING TYPICAL CONSTRUCTION

1. Parapet Cavity Walling
2. Roof Garden
3. Warm Air Duct
4. Continuous Borrowed Light
5. Warm Air Grille
6. Solid Reinforced Concrete Floor
7. Invisible Warming Panel
8. Service Duct
9. Continuous Flower Box
10. Service Crawl-Way

15

16

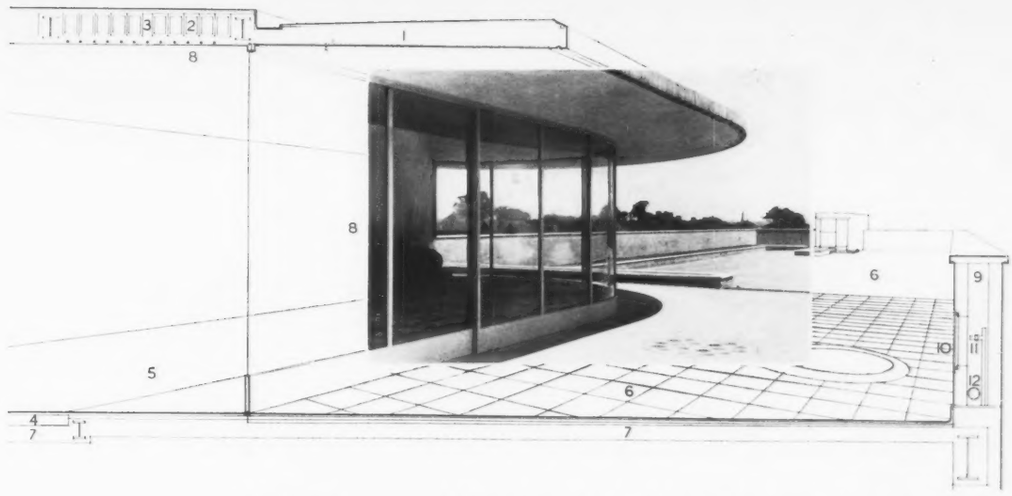
The office wing occupies two thirds of the main front, parallel to Forty Lane. The offices are planned either side of a central corridor which runs, on the ground floor, from the public entrance hall to the secondary office entrance at the east end of the wing. The treatment of offices and corridors are standardized throughout. Floors are blue-green linoleum. Walls and ceilings are plaster, distempered. Lavatories are tiled to a height of 7 ft. and have quarry-tile flooring and w.c. partitions in pre-cast terrazzo with silver bronze frames. It can be seen in the constructional diagram above how the corridor ceilings are utilized as pipe-ducts.

Two specially furnished offices are the Town Clerk's room, 15, *and the Mayor's parlour,* 16. *These adjoin one another on the first floor, and look south over the terrace. The furniture in the Town Clerk's room is English walnut with brick-red hide upholstery. The carpet is green pile and the curtains fawn and red. The Mayor's parlour is panelled in weathered sycamore veneer from floor to ceiling, with a recessed skirting of Indian laurel. The furniture is English walnut with upholstery in a red cord material. Carpet and curtains are similar to those in the Town Clerk's room.*

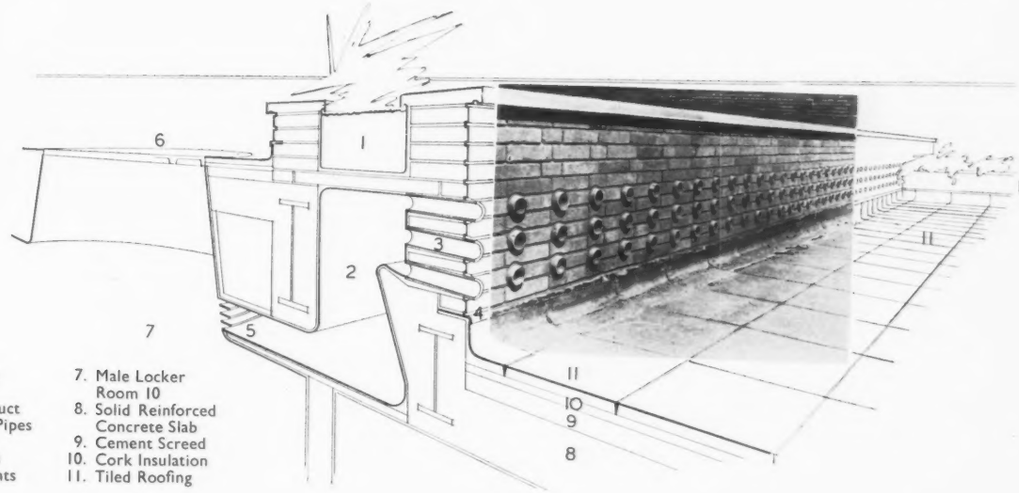
The construction in other parts of the building is similar to that shown above. The external facing is 2 in. Lincolnshire bricks of a light yellow colour, the joints being raked out both horizontally and vertically. Metal windows are used throughout. Cills, with the exception of those on the ground floor, are slate. Ground floor cills and all copings are reconstructed Portland stone.

Staff Canteen

On the roof of the office wing, at second floor level, is a staff canteen with large sliding windows on two sides. These open on to the flat roof which serves as a promenade terrace. From this terrace a remarkable view is obtained across the old Wembley Exhibition grounds. The canteen has a maple strip sprung dance floor with a platform at one end. It is served by its own kitchen adjoining.
The two composite illustrations on the right show the construction of this staff room and its roof terrace and, below, a detail of one of the brick-walled flower boxes on the terrace showing how the space below the flower box is used as a ventilation duct for the members' locker rooms, circular air intake pipes being provided along the face of the brick wall.



1. Reinforced Concrete Canopy
2. Hollow Tile Filling
3. Reinforced Concrete Rib
4. Sprung Dance Floor
5. Maple Strip Floor
6. Roofing
7. Solid Reinforced Concrete Floor
8. Invisible Warming Panels
9. Parapet Cavity Wall
10. Circular Access Panel
11. Warming Panel Air Vents
12. Soil Vent



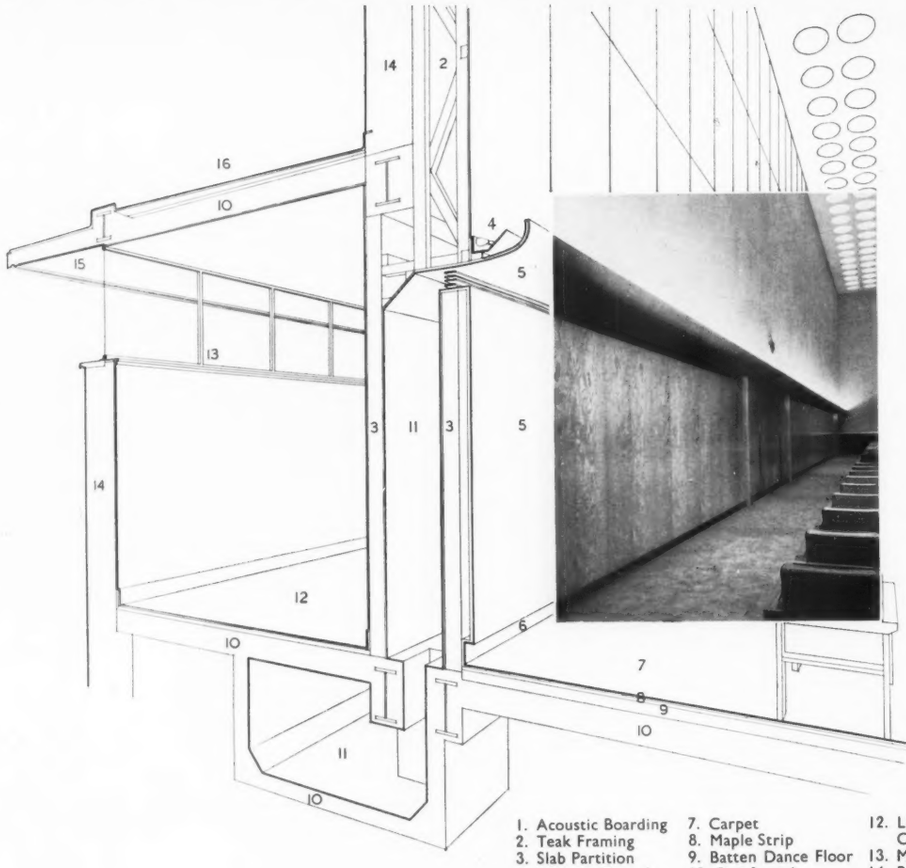
1. Asphalt Lined Flower Box
2. Air Extract Duct
3. Earthenware Pipes
4. Lead Flashing
5. Metal Louvres
6. Pavement Lights
7. Male Locker Room 10
8. Solid Reinforced Concrete Slab
9. Cement Screed
10. Cork Insulation
11. Tiled Roofing

Main Staircase

17

This view from the landing at upper ground floor level shows the very open effect that has been achieved in the central part of the building, comprising the main public entrance and staircase and the foyer to the assembly hall, by the use of clear glass screens. In the centre of the photograph is the main stair rising from the main entrance at lower ground level. Beyond is the foyer with the pay-boxes either side of the assembly hall entrance in the distance. All this section of the building is paved in Italian travertine and all the walls are faced in botticino marble, specially quarried for large slabs and grain. The staircase handrails and the framing of the glass screens are in silver bronze.

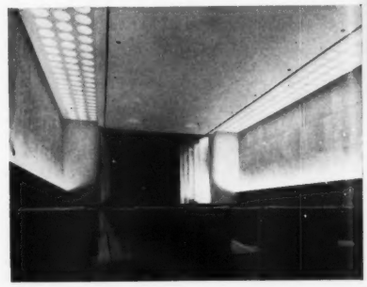
Assembly Hall



1. Acoustic Boarding
2. Teak Framing
3. Slab Partition
4. Lighting Trough
5. Figured Ash
6. Ebonized Skirting
7. Carpet
8. Maple Strip
9. Batten Dance Floor
10. Reinforced Concrete Slab
11. Warm Air Duct
12. Linoleum on Cork
13. Metal Window
14. Brick Walling
15. Scraped Cement
16. Asphalt

The assembly hall, 18, *has seating for* 1,020. *The floor is level and sprung for dancing. There is a fully equipped stage and cinema projection room and, behind the stage, a well furnished series of artists' dressing-rooms. The hall is panelled to a height of* 7 *ft.* 6 *ins. in English ash veneer, with acoustic boarding above. The ventilation duct is behind the panelling and its outlet is combined with a lighting trough as shown on the left.* 19, *a detail of the doors and entrance foyer.*

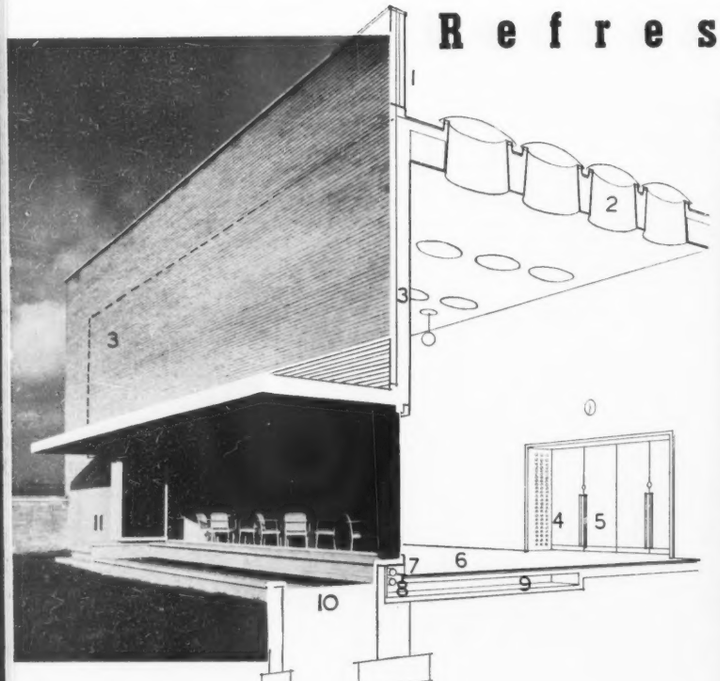
Alongside the assembly hall is the refreshment room shown in 20 *and in the composite illustration below, which shows the folding window opening it up to the garden. The refreshment room has a service pantry, from across the counter of which* 20 *is taken, connected with a kitchen below. The tables are in teak with brick-red linoleum tops and the chairs in natural coloured beech.*



18

19

Refreshment Room



1. Parapet Cavity Wall
2. Dome Lights
3. Reinforced Concrete Beam
4. Air Extract
5. Figured Ash
6. Terrazzo
7. Warm Air Grille
8. Heating Coil
9. Warm Air Duct
10. Flower Box
11. Sliding Window

20

The period rooms which are a common feature of many museums too often have the appearance of a meticulous reconstruction of a dead body, the piecing together of the representative taste of a period. Rosenborg Castle in Copenhagen contains a succession of such rooms in which a personal living quality has been fortuitously achieved. From its completion in 1617 it was used as a royal residence and each monarch was responsible for the furnishing and decoration of one or more rooms in the castle. Since 1833 it has been a museum, known as the "Chronological Collection of the Danish Kings" but it did not cease to be a royal residence until 1906 and the sequence of period rooms was happily maintained throughout the nineteenth century and now provides a vivid reflection of Danish taste.

ROSENBORG CASTLE COPENHAGEN

THE Rosenborg Castle in Copenhagen is an example of what may be termed the "living" as opposed to the "dead" type of museum and of how a one-time residence on the grand scale may now serve a desirable public function, without sacrificing any of the charm and character of its more exalted days. Filled from top to bottom with rare and exquisite contents, these are not disfigured with ropes, prohibitive notices and the customary instruments of defence against a suspect public that make most period museums ugly and distasteful. In England we are only too sadly familiar with the historic "seat" engulfed in the suburbs of some industrial city. A ghost of its former self, it is often a white elephant to the local authorities and to the ratepayers who have reluctantly saved it from certain demolition and its grounds from unsightly development. We do not need to study the *Report of the Carnegie Trustees on Museums and Art Galleries*, published in 1938 to picture the inappropriate uses to which it may be put and above all the barbaric treatment of its architectural and decorative features and the deplorable arrangement of its contents, often very fine in themselves. The causes of these tragic circumstances are manifold; chiefly they are financial, but often they are due to sheer ignorance on the part of most authorities how to arrange the contents in an interesting and attractive setting.

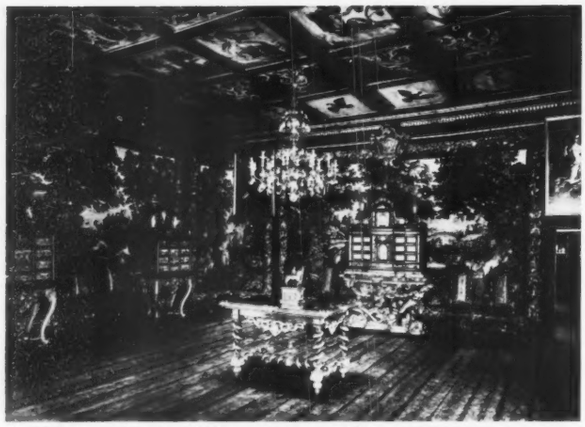
The Rosenborg Castle, which is of extraordinary interest, has its rooms arranged chronologically, so that the museum epitomizes, as it were, the history of art in Denmark from about 1600 down to the end of the last century. It is of additional interest that this arrangement began quite fortuitously, as the following history of the Castle will show.

Of red brick, with sandstone dressings, and in the Flemish Renaissance style, Rosenborg Castle was practically all built by Christian IV (1588–1648) between the years 1606 and 1617, under the direction of Bertel Lange. It subsequently became one of the official royal residences (until 1801), and a remarkable tradition was soon established tl at each successive sovereign should leave his mark by decorating at least one suite of rooms in the contemporary style. When in 1833 the Castle was made the chief repository of the national art treasures under the guidance of a genius in the museum world, C. J. Thomsen, the tradition was continued. Twenty-five years later, when the Palace of Frederiksborg was gutted by fire, the Rosenborg became known officially as "The Chronological Collection of the Danish Kings."

Christian IV reigned for 60 years and an ample

C. 1615. The Winter Room of Christian IV (1588–1648). It was Christian IV who was responsible for building the castle between the years 1606 and 1617. The style of the building is the Flemish Renaissance which was current at the time and this room, in which classical features are beginning to be introduced, is one of the few which is contemporary in style with the Castle itself.

C. 1666. The Marble Room. This was carried out during the reign of Frederik III (1648–70) who succeeded Christian IV. The ceiling is the work of Francesco Bruno and the walls are lined with an artificial marble by de Brie. By now the influence of the Renaissance has been more definitely established.



C. 1705. Frederik IV's apartment. He was the most active connoisseur of the arts among the succession of royal tenants at Rosenborg. During his reign (1699–1730) he remodelled three rooms, importing tapestries from Italy for the purpose. The ceiling in this room probably dates from Christian IV's time but the furniture and the Audenarde tapestries were added by Frederik.

C. 1708. The Knight's Hall. This was also the work of Frederik IV (1699–1730). The hall was used for state occasions and contains the coronation throne of the Danish kings made of narwhal tusks and ivory. The ceiling is decorated with long military scenes in bas-relief.

revenue enabled him to give unrestrained expression to his love of the arts. The "King's Study" preserves the original furnishings in most essentials, and his "Winter Room" is a monument to its time. The wainscoting and splendid carved woodwork were executed by the master, Gregor Greuss, whereas the panels contain paintings by Breughel and other Flemish artists. The room is besides filled with the monarch's personal belongings. The bedroom of Christian IV is wainscoted in "Japanese" lacquered panels, dating from 1616, the styles and rails made to imitate bamboo. The King's successor, Frederik III (1648–70), was the founder of the "Danish Collections," and the "Dark Room" with original stucco ceiling by Dresler of Schmalkalden, and the "Marble Room" are his contribution to Rosenborg.

Christian V (1670–99) built the "King's Chamber" and employed Benoit Coffre to paint part of the ceiling, while Frederik IV (1699–1730) remodelled what are now known as "Frederik IV's Corridor" and "Apartment" and "Cabinet." Christian VI (1730–46), the builder of the Christiansborg Palace, Frederik V (1746–66), Christian VII (1766–1808), Frederik VI (1808–1839), who lived through the bombardment of Copenhagen by Nelson, Christian VIII, Frederik VII and Christian IX followed the tradition and all are represented in suites of two or three rooms, each furnished in the best style of their respective reigns. Those of King Christian IX (1863–1906), the father of our Queen Alexandra, are by no means the least fascinating. In the King's "Apartment" stands the King's solid writing-table with the knick-knacks that were on it while he lived. Above it are portraits of his children, the Queen of England, and the Empress of Russia, the King of Greece and the Duchess Thyra. The King's favourite writing-chair is here, his couch, on which hang the rugs and cushions worked by his children. Even the brocatel wall hangings are redolent of the nineteenth century.

The whole building shows the possibilities of a living rather than a dead museum, for to visit Rosenborg Castle is to experience in miniature the history of Danish taste.

J. LEES-MILNE

C. 1810. In the foreground is a room furnished by Frederik VI (1808–39) a good example of the best eighteenth century taste. Through the door is part of a room furnished by his successor, Christian VIII.

C. 1885. A corner of the private apartment of Christian IX (1863–1906). He was the last royal resident of the castle but left behind a no less representative example of the taste of his time. The photographs over the desk, including one of Queen Alexandra, his daughter, contribute to the domestic flavour which was as much a characteristic of royal homes as of the middle class interiors of the period.

SHOPS

L. G. EKINS

THE SITE At Cranleigh, Surrey. The shop is situated in the main street of the village to which it has a frontage of 43 ft.

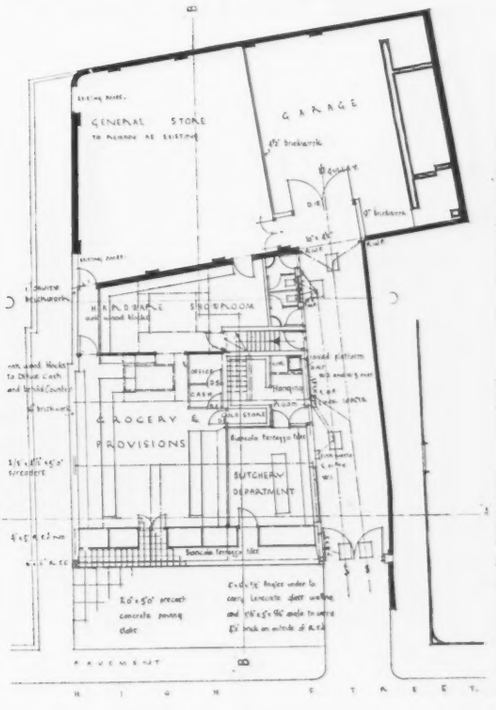
PLANNING The ground floor accommodation includes a grocery and provision shop with a small hardware department at the rear, and a butcher's shop with hanging room and cold store adjoining. On the first floor is a flat which does not entirely cover the shops thus permitting lantern lights to be introduced giving adequate natural lighting to the shops. The shop fronts are recessed to provide a covered space where customers can be protected from the weather.

CONSTRUCTION AND MATERIALS The building is of 11 in. hollow brick construction with 9 in. and 4½ in. internal brick walls faced with 2 in. brown sand faced bricks pointed in cream mortar. The roof is timber framed covered with boarding and finished with asphalt and tar macadam. The fascia running the whole length of the façade is of prismatic glass bricks.

EQUIPMENT AND FINISHES The soffit of the roof is painted a bright blue with joists in cream. Interior fittings are in oak with marble shelves and counter tops. The walls and counter fronts are faced with black and white opalite glass. In the butcher's shop glazed wall tiles in two shades of green are used with a thin red line at dado level. Hanging and show rails are stainless steel.

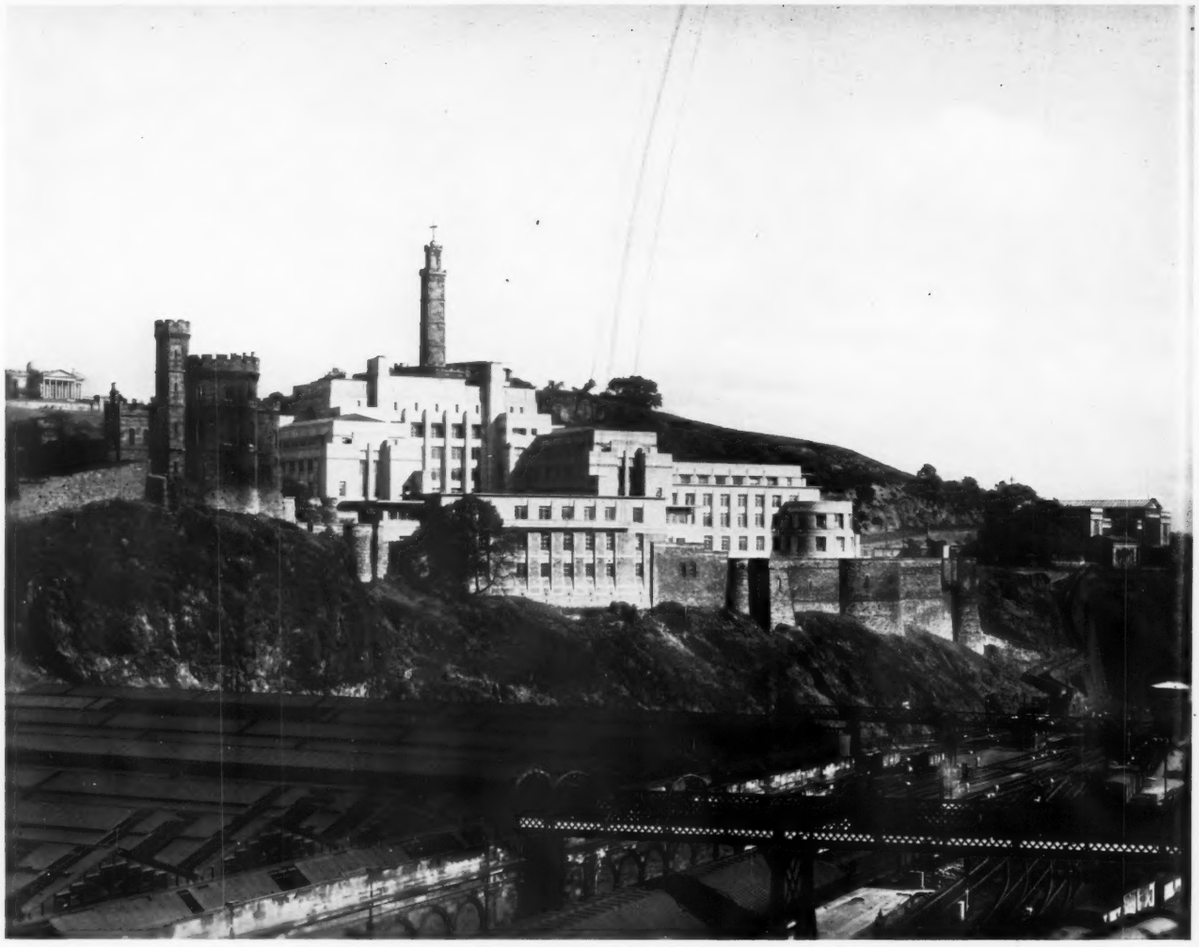
1

GROUND FLOOR PLAN



2

1, a general view. 2, the pay counter in the butcher's shop.



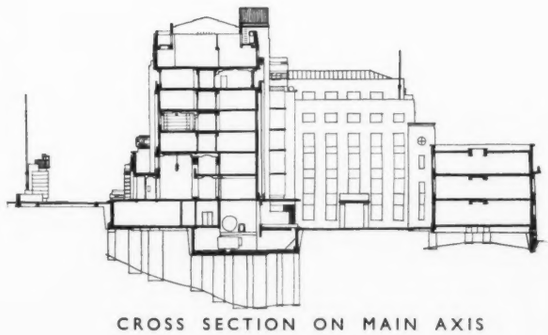
1

GOVERNMENT BUILDINGS

T. S. TAIT (SIR JOHN BURNET, TAIT AND LORNE)

2

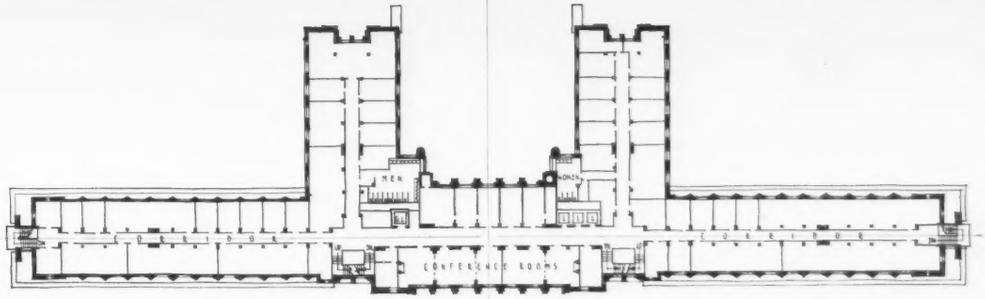
THE SITE St. Andrew's House, the new Government buildings in Edinburgh are situated on Calton Hill. The site was once occupied by the Edinburgh gaol and parts of the stone walls still remain. These form a boundary on the south side where the building rises from the steep rocky slope of the hill.



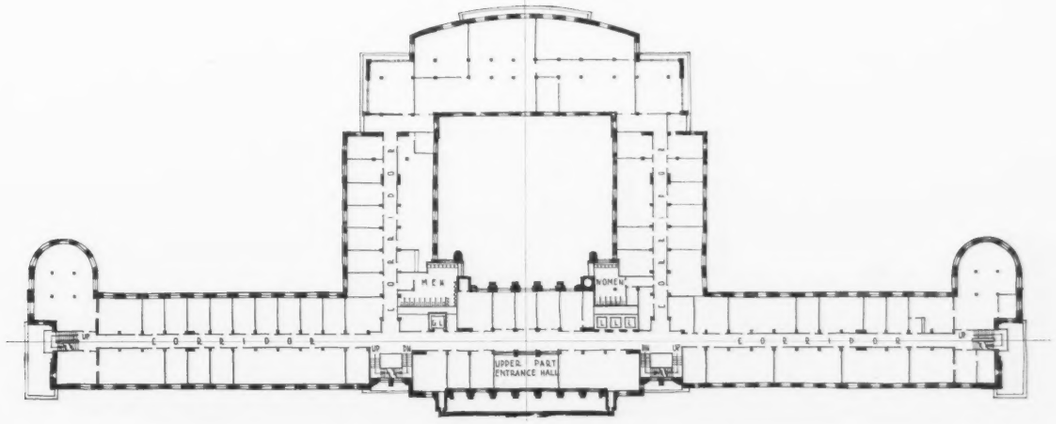
CROSS SECTION ON MAIN AXIS

1, a view from the south-west. Parts of the old gaol buildings have been incorporated in the design. The tower can be seen on the left with the old outer walls in the right foreground. 2, the main entrance doors on the north front. The bronze doors, 9ft. wide by 12ft. high, have a design executed by Walter Gilbert symbolizing the divine call of St. Andrew, patron saint of Scotland. The carved caps of the two columns are carved in relief, with thistle, rose and shamrock motifs.

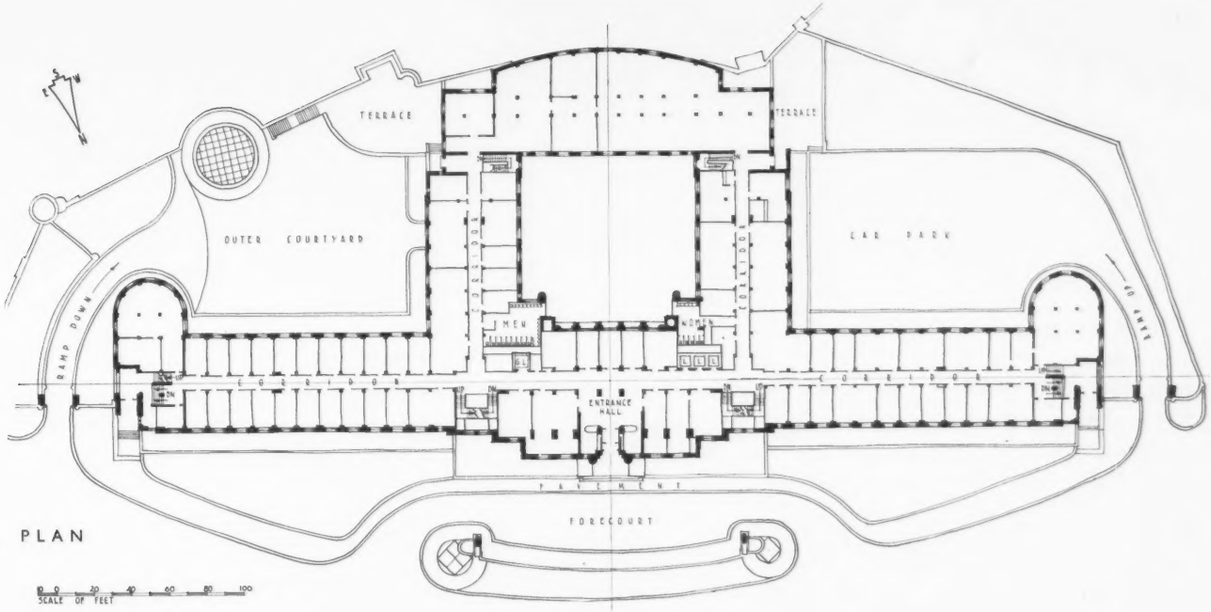
THIRD FLOOR PLAN



FIRST FLOOR PLAN



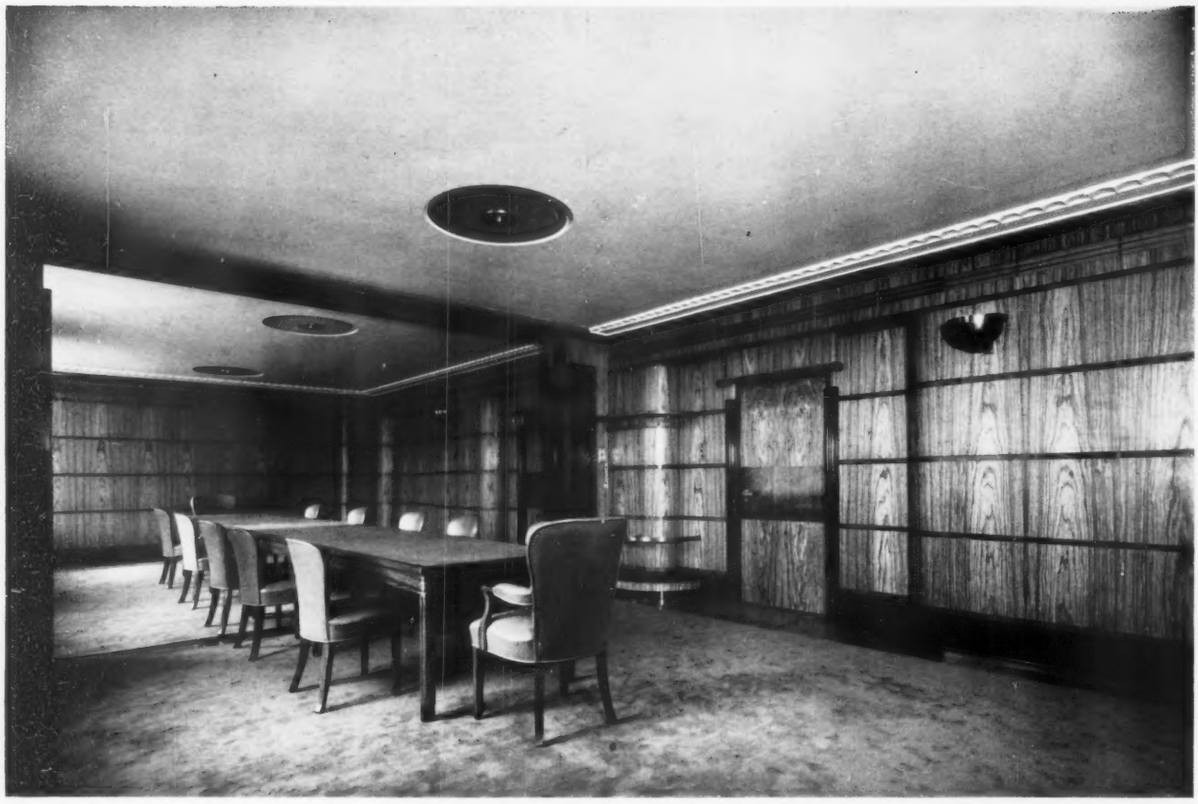
GROUND FLOOR PLAN



3

PLANNING The north front to Regent Road is 530 ft. long. The planning is symmetrical, with the main entrance placed centrally in the north elevation which is well set back from the roadway. In front is a forecourt flanked by two stone pylons surmounted by ornamental flagpoles 50 ft. high. A gateway at the west end leads to the car-park which is placed behind the west wing. The main accommodation consists of office space which has been planned to allow easy re-arrangement. Conference rooms are placed in the centre of the building with administrative offices in the wings. The latter occupy five floors with a sixth floor restaurant for staff use.

3, the south-east corner showing the ramp leading to the courtyard.



4

5

6

7

4, the conference room panelled with Indian silver greywood with bands of Indian laurel. 5, the staff restaurant on the sixth floor. 6, the main entrance hall. 7, the Secretary of State's room.

CONSTRUCTION AND MATERIALS The structure is built on mass concrete piers which are taken down to the natural foundation of solid rock. The structural framework is steel with retaining walls of reinforced concrete. Walls are panel constructed faced with Darney stone. Floors are of reinforced concrete and hollow tile construction. The flat roofs, also of reinforced concrete, are insulated with cork and foamagg. Partitions are either brick, hollow tile or glazed screens. The windows are of metal casement type with solid metal window breasts, those at the fourth floor level of the central block are decorated with the Scottish crown and gilded. The six symbolic figures on the main front were designed by Sir William Reid Dick.

EQUIPMENT AND FINISHES The entrance hall is paved with travertine and the walls are lined with Perrycot marble (a polished Portland stone), with a base of Hoptonwood stone. The corridors have rubber flooring throughout and the offices linoleum, the ceilings are panelled with an acoustic wall board. Doors are flush, with obscured glass where necessary for lighting and internal corridors have in addition continuous borrowed lights. Heating is by low-pressure hot water. All services, plumbing, etc., are contained in ducts with piping concealed. There are three passenger lifts and one goods lift.

GOVERNMENT BUILDINGS

T. S. TAIT (SIR JOHN BURNET, TAIT AND LORNE)

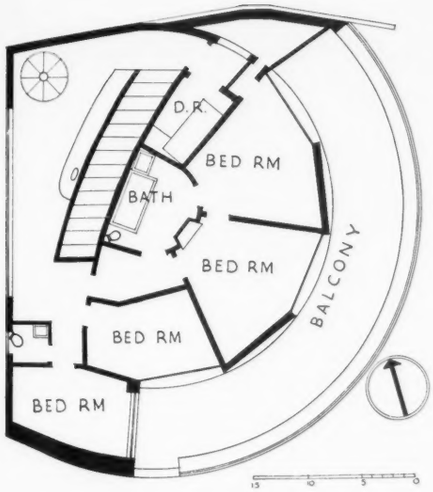
HOUSES

LUIGI VIETTI

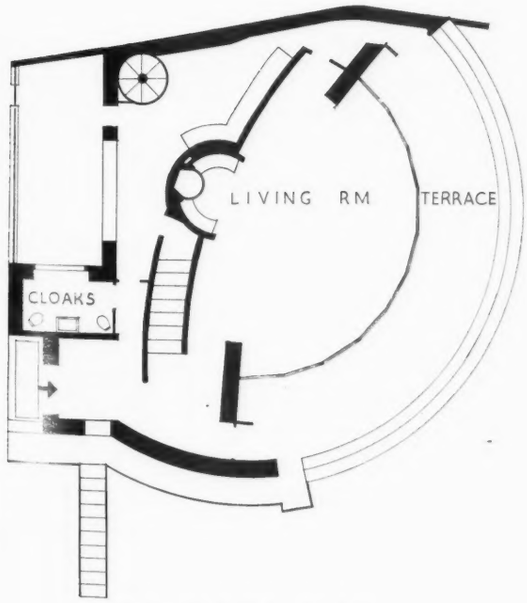
CONSULTING ENGINEER ERNESTO SALIVA

THE SITE The house is situated at Cannobio on Lake Maggiore. It is built on the steep rocky slope immediately overlooking the lake.

PLANNING The house is intended primarily for summer use and consequently a semi-circular plan has been adopted to give the widest possible view over the lake. Service rooms are on the ground floor and the whole of the first floor is devoted to the living-room which has a semi-circular terrace. The second floor includes a small library as well as four bedrooms, all of which open on to the balcony. The roof is flat and is reached by a spiral staircase which runs throughout the house. The second floor balcony protects the living-room below from the excessively hot sun. Behind the house, on the north side, runs a protective wall.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

1

2

1, a view from the lake. 2, looking from the living-room windows north-eastwards towards Cannobio.

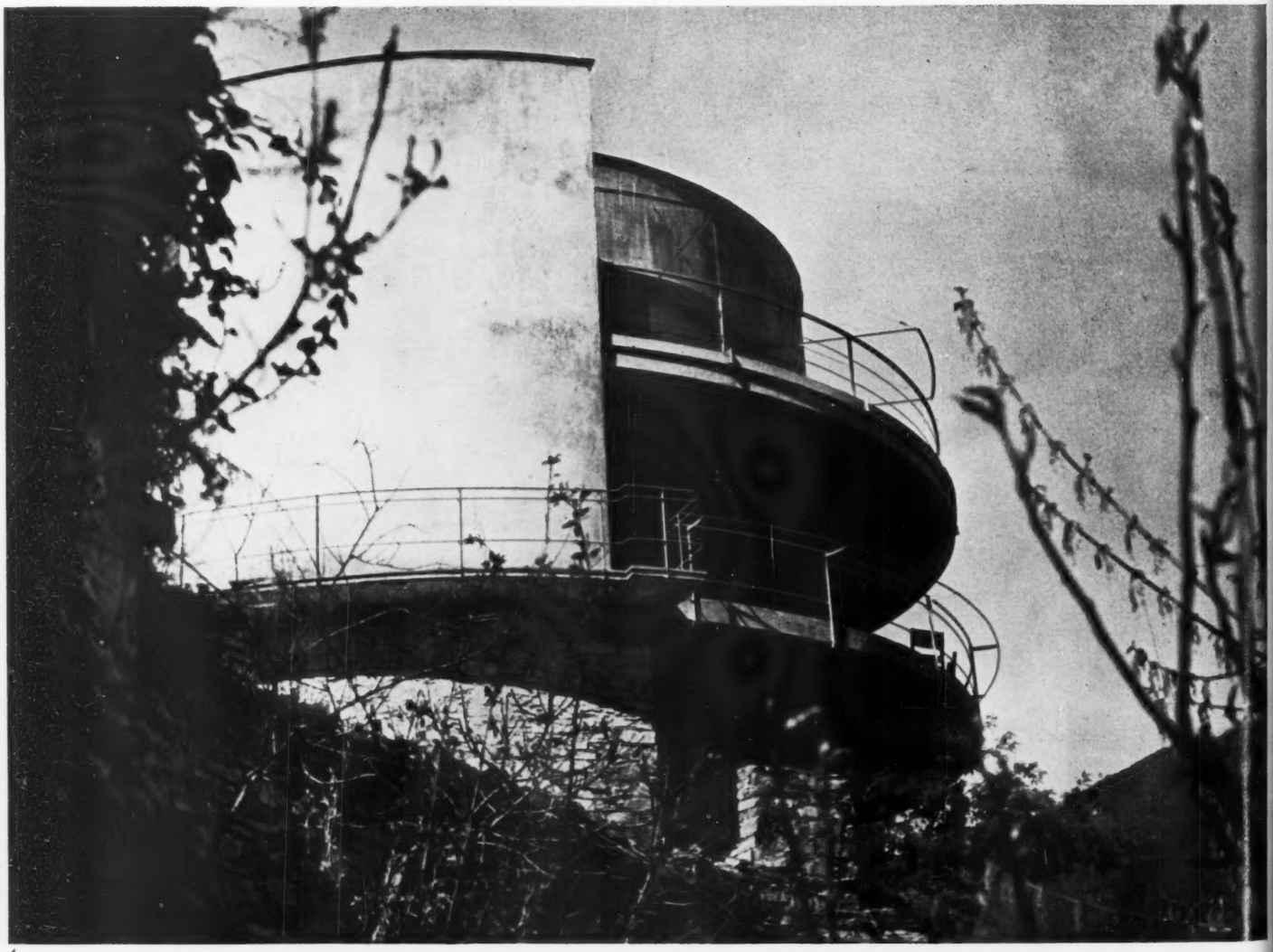
HOUSES

LUIGI VIETTI

3

CONSTRUCTION AND MATERIALS The ground floor is built in a rough stone to link up the rock on which the house stands with the reinforced concrete which is used for the remainder of the structure. Metal windows run the full length of the living-room opening on to the wide terrace.

3, the living-room terrace overlooking the lake. 4, the terraces and south-west wall seen from below.



4

The revolution in architecture which the past twenty years have seen inevitably produced a revolution in architectural criticism. Victorian connoisseurship in the revived styles meant a purely "literary" criticism of architecture, in which the criterion was partly one of conformity with the rules of a game and partly one of successful portrayal of a character—"self-expression" by symbolic means.

The modern movement swept all this away. We were taught anew to look at buildings with our minds on their function and plan. "Literary" criticism gave way to analysis. We were scared of compromising with our principles by showing a concern for the appearance of buildings, except as incidental to structure and planning, although in the best modern architecture the eye of the artist has never allowed itself to be obscured by the dogma of theory or the expediencies of engineering.

But now we have reached a stage when we can take most of what modern architecture stands for for granted. It should no longer be necessary to explain the functional basis on which the modern architect works; and as maturity develops it becomes essential that we restore the practice of pictorial criticism. In doing so, we are not retreating from the principles that give modern architecture its validity. On the contrary, we are asserting that they are now so well founded that it is no longer the business of the onlooker to enquire in each case whether they have been adhered to. In criticising in these "literary" terms we must of course bear in mind the practical study that gives the appearance of architecture its meaning, or we shall find ourselves back in the period when the planning and construction of buildings was one thing and the architecture of their façades was another. But we are justified in judging buildings largely according to their appeal to the eye. For the man in the street it is the only approach open to him. So, beginning with this new year issue, THE ARCHITECTURAL REVIEW proposes to print a monthly critical article in which current architecture is looked at rather than analyzed, in the belief that visual perception is the next quality we have to concentrate on developing. For modernity, like patriotism, is not enough.

The hostel for Dutch students in the Cité Universitaire, Paris, by W. M. Dudok, showing typical asymmetrical composition and interplay of strongly marked verticals and horizontals.

CRITICISM

By James MacQuedy

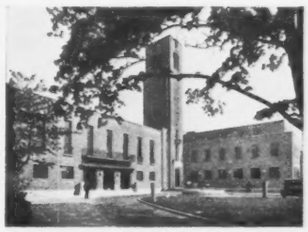
WHEN the history of twentieth century architecture comes to be written an important chapter will be that on the influence of W. M. Dudok in England. It is an influence that may puzzle the historian, as it differs from that exercised by, say, Le Corbusier or Frank Lloyd Wright in that Dudok has not that unique position in his own country that they have in theirs; indeed he does not appear to be classed in Holland even among the leading Dutch architects. In the principal anthologies published of modern Dutch buildings* his work is altogether unrepresented, though this is probably because it comes under a different definition of "modern." Nor does it seem likely that posterity will put a greater value on his work than these perhaps over-exclusive contemporary anthologists and critics, so his celebrity over here can only be explained by his style being one peculiarly suitable for export and one that satisfied a clear demand at the moment it was introduced.

The process by which the Dudok style arrived in England, by way of Architectural Association tours to Holland, certain pioneer work by Thomas S. Tait, lantern lectures by F. R. Yerbury and timely illustrations in the architectural journals, is of interest only to the historian. Its very ready acceptance however is of present-day concern as it is wrapped up with the way modern design in this country is evolving. But first to define the Dudok style. His buildings are easily recognizable because he has succeeded in producing a formula out of the non-period character of modern architecture and its avoidance of formal composition. He is probably the first architect to have done so. His buildings are not symmetrical, but exhibit a clearly formulated balance, usually hinged about a tower of oblong plan at one angle. Horizontality of windows and roof-lines is stressed and a sort of counterpoint contrived by the alternation of these horizontals with equally well-defined verticals, whether on a large scale through the contrast between tower and flat-roofed wings or in a minor key through the design of entrance canopies, door and window openings and so on, the latter being usually divided by thick mullions set back beneath deeply marked horizontal members. In his details the same geometrical style is maintained in a number of *clichés** which occur ubiquitously and which really comprise what we, for lack of a better generic term, call the Dudok style.

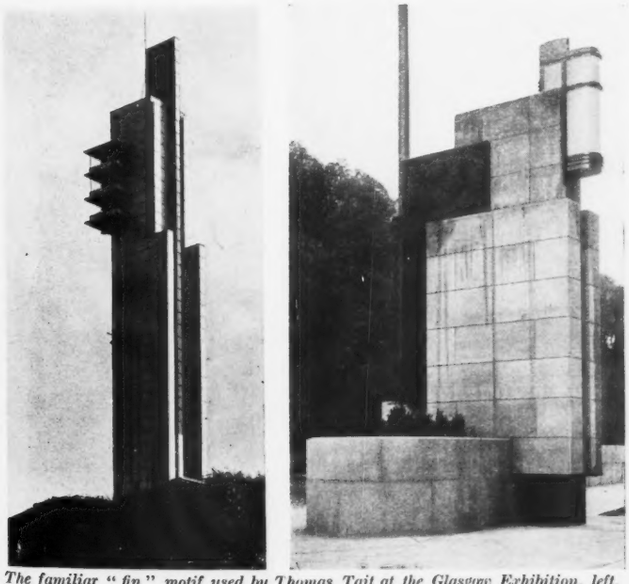
It is his details that this country has adopted least successfully from Dudok. The greater *cliché* which a whole building in his style sometimes represents, lends itself better to adoption simply because there is no harm in the deliberate use of a technique of design such as his counterpoint based on strong vertical and horizontal stresses; as a method it has its merits as well as its limitations and is susceptible to quite imaginative use in good hands. Incidentally this rather disparaging summary of the characteristics of Dudok's mannerisms must not be allowed to give a misleading impression of the merits of the buildings themselves. In spite of a tendency to smugness in his later work, indicating a too willing reliance on his well-worn formulae, many of his buildings, notably the City Hall and several schools for the municipality of Hilversum, are good architecture apart from their very personal style.

It is obvious that the appeal that the Dudok style made in this country lies in the same quality that makes it so easily recognizable in his own. It could be adopted ready-made as a complete formula, making "modern" design possible without the complete reorientation of thought involved in modern architecture's insistence on a return to first principles. It was already academic. In this country, as we have the habit of looking at architecture not as itself but as a symbol of something else, we are used to thinking in formulae or *clichés*, and here was a whole set of them ready-made, offered to us at the very time when change was in the air but when the native practice of modern design had not matured sufficiently for there to be any evidence that a less synthetic new style was on the way. This being so it is possible that the strong Dudok influence will die out when we have evolved something in the way of a modern vocabulary of our own.

These observations about the Dudok influence are inspired by visits to a number of recent municipal buildings, all of considerable merit and of exceptional interest because they may be said between them to have established an alternative style for public buildings that may well supplant the modernized Swedish Georgian we have come to know so well. But first some more about the Dudok-style *clichés*. In referring to the introduction of the style into this country I mentioned the name of Thomas Tait. As well as following the Dudok tradition Tait, himself a vigorous and original handler of architectural form, has contributed a good deal of his own to its development in this country; his name might even be bracketed with Dudok's as the originator of our own version of this contrapuntal-geometrical system of design. For example he has frequently made use of the most familiar of the *clichés* referred to: that which consists of a vertical fin, projecting forward from the edge of another vertical member and returning over it, so that the whole is symmetrical about one axis only. This motif was seen *in excelsis* in the tower which formed the central feature of the Glasgow exhibition, and other Dudok clichés, such as the horizontal slab separated from a parallel base by a spherical support, were also to be found there. Apart from a certain mannered effect which comes from the fact of these motifs



Hornsey Town Hall, by R. H. Uren, showing both Dutch and Swedish influence.

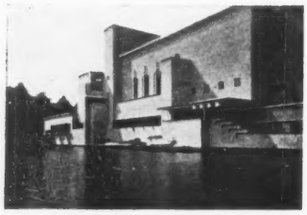


The familiar "fin" motif used by Thomas Tait at the Glasgow Exhibition, left, and in the new Government Buildings at Edinburgh, right.

* For example, *Bouwen, Holland*, by J. B. van Loghem (Amsterdam, 1936); *Gli Elementi dell' Architettura Razionale*, by Alberto Sartoris (Milan, 1935).

* In this article the word "cliché" is used in the French sense of subject to limitless repetition; not in the English sense of being necessarily boring as well.

being simply *clichés* and nothing else, what one often feels about them is that they lack scale owing to the fact that the formula is generally employed irrespective of material. It is geometry divorced almost entirely from the means of construction. Although in a way Tait's tower at Glasgow does express the steelwork it is made of, though not its lattice form, I for one



Dudok's City Hall at Hilversum.

rather regret that of all the buildings it is the tower that remains to represent the Exhibition to posterity. Taken as a whole the Exhibition was a fine architectural achievement the credit for which must go to Tait's vision in working out a standard type of building that successfully exploited the temporary character appropriate to exhibitions. His Glasgow buildings had real gaiety, unlike the pompously vulgar British Government pavilion and unlike the more adventitious drama of his own tower.

The same fin motif used in the Glasgow tower occurs again in Tait's latest building, the new Government offices at Edinburgh*: here in the pylons either side of the main entrance. Again one feels that the elaborate statement of a purely formal *cliché* becomes rather mannered when divorced from any structural expression. But this Edinburgh building is not one of the three municipal buildings referred to. For, a few details apart, it does not belong to Tait's Dutch period so much as to his neo-Egyptian classical, of which Adelaide House is the most celebrated example, though the main front with its pilaster treatment is perhaps even more reminiscent of the administration block of the Ravenscourt Park hospital. This return to an earlier manner is rather to be regretted, as the axial planning and conscientious symmetry it displays make much less happy use of the picturesque site on a spur of Calton Hill than a building of the Dudok type might have done; for one of the best features of the latter is the way it lends itself to asymmetrical composition—usually pivoting round one of the characteristic towers. Moreover the rather stereotyped but restrained detailing of the Dudok style has more freshness than the conventional enrichment used at Edinburgh.

* Illustrated on pages 20–22 of this issue.

Greenwich Town Hall, by Culpin and Son, showing the influence of Dudok, especially in the windows.

The three other municipal buildings I have mentioned are all near London: the new town halls at Hornsey, Greenwich and Wembley. The first of these three has been finished for some time, but it is essential to our study of this new phenomenon as it is the first municipal building to adopt this asymmetrical Dutch-inspired plan in place of the symmetrical courtyard plan, as habitually used by Cowles-Voysey or Berry Webber and usually associated with modified Georgian. Uren's Hornsey building showed very strong Swedish influence in its detail, but whether its ancestry be labelled Swedish or Dutch its position as a new influence in English municipal architecture—and a good one if only because it breaks away from what was becoming a sadly stereotyped pattern—makes it an undoubted landmark.

Greenwich Town Hall, by Culpin and Son,* shows the Dudok formula more clearly. It has the familiar tower effectively placed at the corner and dominating the composition from any angle in a way that shows able handling of masses, a virtue the Dudok style especially demands. The different elements in the building on the whole hang together very well, though the assembly hall has rather a vague relationship with the rest. The disposition and architectural treatment of doors and windows very faithfully and successfully follows the Dudok precedents, as the illustrations on this page show: particularly in the use of small heavily outlined windows as punctuation marks along an expanse of plain wall. The few attempts at decoration are less happy; for example the cornice detail consisting of projecting squares

* Illustrated in the December, 1939, issue of THE ARCHITECTURAL REVIEW.

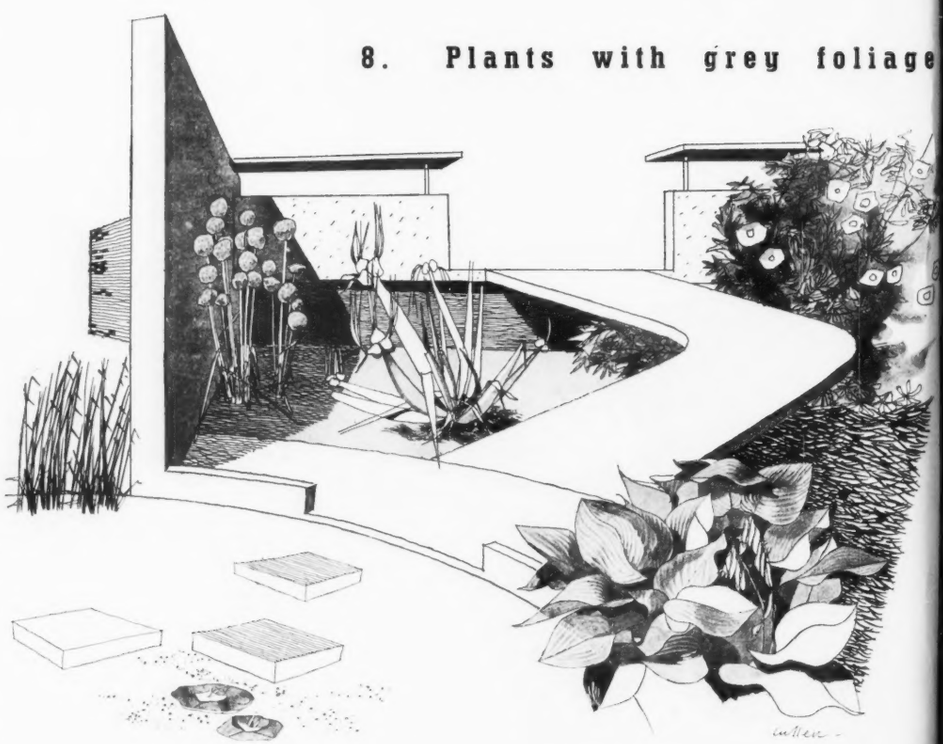
[continued on page 29]

GARDEN AND LANDSCAPE

ARCHITECTS' PLANTS

8. Plants with grey foliage

Romneya trichocalyx (Matilija Poppy); *Hosta Fortunei* (Plantain Lily); *Allium species and varieties* (Ornamental Onions).



Plants with grey foliage and yellow flowers are not difficult to find; sometimes however grey and white make a more effective combination for the garden. Here are three suggestions for plants with whitish inflorescences which will be found useful architecturally, for example to link concrete walls and ramps about the house, as in the sketch.

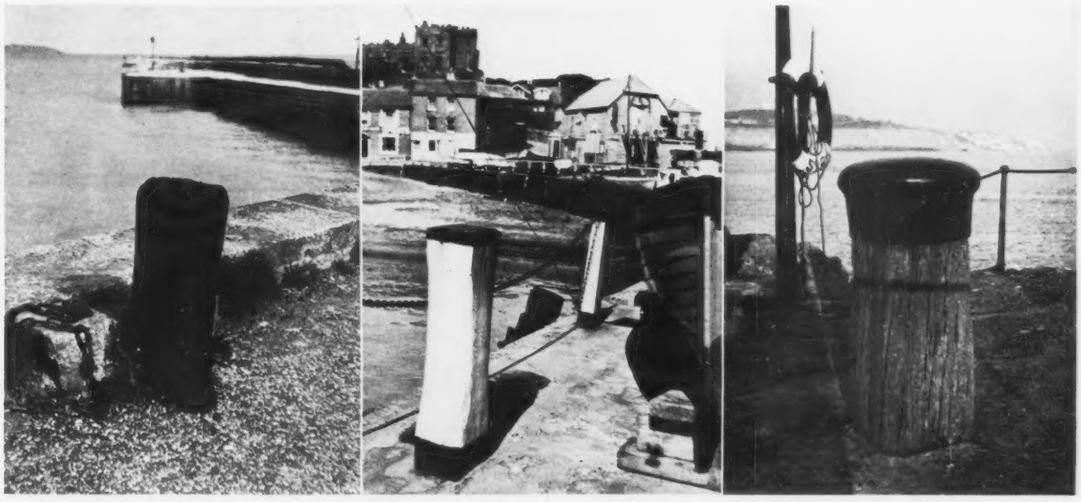
Romneya trichocalyx, on the right beyond the ramp, belongs to the poppy family. It comes from California, and is not hardy enough in most places here to plant very far from a sunny protecting wall. Even then it is better to cut the old growth down to the ground each spring; new stems will grow six to eight feet in a season and flower profusely in June, as well as intermittently thereafter throughout the season. It prefers a well-drained stony soil. The special requirements of the Matilija Poppy are more than compensated for by the architectural character of its stems, foliage and flowers. No plant could be more desirable for a favoured place near the terrace. Care should be taken to plant *R. trichocalyx* and not *R. Coulteri*, which is more commonly known, but flowers less freely in our climate.

By the water's edge is shown *Hosta Fortunei*, one of the Plantain Lilies, a herbaceous plant with blue-grey foliage and lilac-white flowers. Members of the genus *Hosta*, or *Funkia*, as it is sometimes called, like a deep moist soil in which to develop their deeply-ribbed root leaves. The clumps improve with age and may be left undisturbed for many years.

Some ornamental members of the onion family appear on the left of the sketch. *Allium ampeloprasum leucanthum* with its globular heads of flowers is nearest the stone wall; to its right is the so-called Welsh Onion, which comes from Siberia. The latter has no distinct bulb, but the variety shown here produces aerial onions among the leaves, a surprising conceit which accounts in part for its presence in the picture. As semi-permanent glaucous subjects the onions have distinct garden value.

POOR MAN'S SCULPTURE

The observant eye can take much pleasure in the subtleties of shape, texture and character found in the mooring posts—technically known as bollards—which are such common objects in all ports and harbours. For although they all take their shape from the same functional purpose, they show remarkable variation of form, according to their material and according to local habit and tradition, some of the forms obviously being the result of a long process of gradual evolution and refinement. The examples reproduced below and on the next page, from ports of west and south-east England, include most of the characteristic varieties but the collection is by no means exhaustive. The examples are grouped according to the material of which they are made.

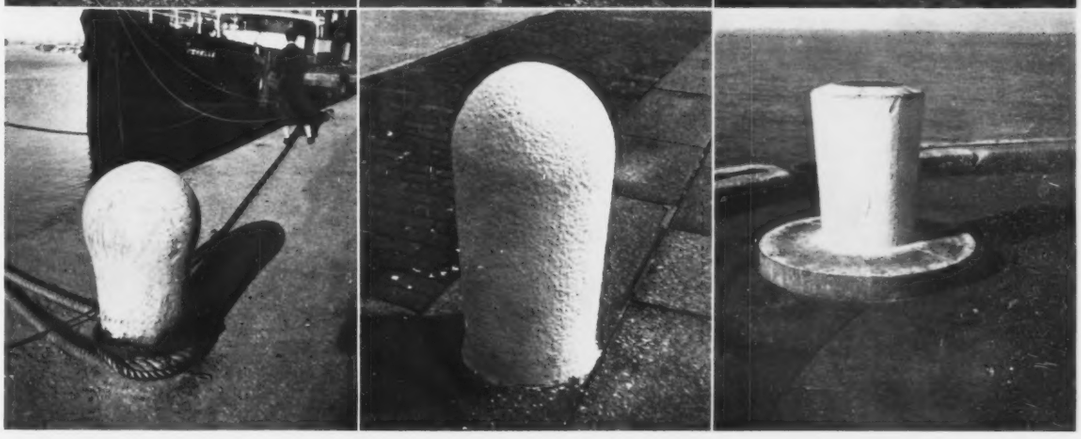


WOOD

Left, the grandfather of all bollards, at Charlestown, Cornwall. In its most primitive form the bollard consists simply of a stout wooden post, rooted firmly in the ground, black with age and deeply grooved by frost and wear. Centre, a considerable degree of refinement is introduced by the slightly concave contour of the shaft, giving the rope a better grip. This example, on the jetty at Broadstairs, is painted black and white and has an iron band round the top to prevent splitting. Right, a simple unpainted wooden example from Folkestone, with a heavy iron cap to protect the top.

STONE AND CONCRETE

Stone and concrete bollards are generally whitewashed, to conform with customary nautical usage, for neatness and visibility. That on the left, at Ramsgate, is given exceptional character by the whitewash being spread to form a ring round it on the paving, repeating the whitewashed edge of the quay. Centre, a plain granite bollard from Mevagissey of vigorous shape. Right, one from Penzance. Here the stone, instead of being geometrically turned, has only been roughly shaped. It is made to lean against the pull of the rope.



Left, a smooth grey stone example from Weymouth, of the common bulb shape. Centre, a rather similar shape from Ramsgate, with a rough-textured surface, whitewashed. A lot of the charm of Ramsgate east pier is given it by the brilliant white objects regularly spaced along its inner edge and disappearing in perspective round its obtuse-angle bend. Right, the bollard of more geometrical design on the extreme end of the same pier at Ramsgate. The circular base repeats the circular plan of the curb terminating the jetty.

CAST IRON

The simple funnel shape, left, comes from Bideford, Devon. It is painted black and white. Centre, the bulb shape occurs again in cast iron, this time with a circular hole down the middle, at Bridgwater, Somerset. Right, a very formal shape, but rich in nautical atmosphere, from Penzance.

[continued overleaf]

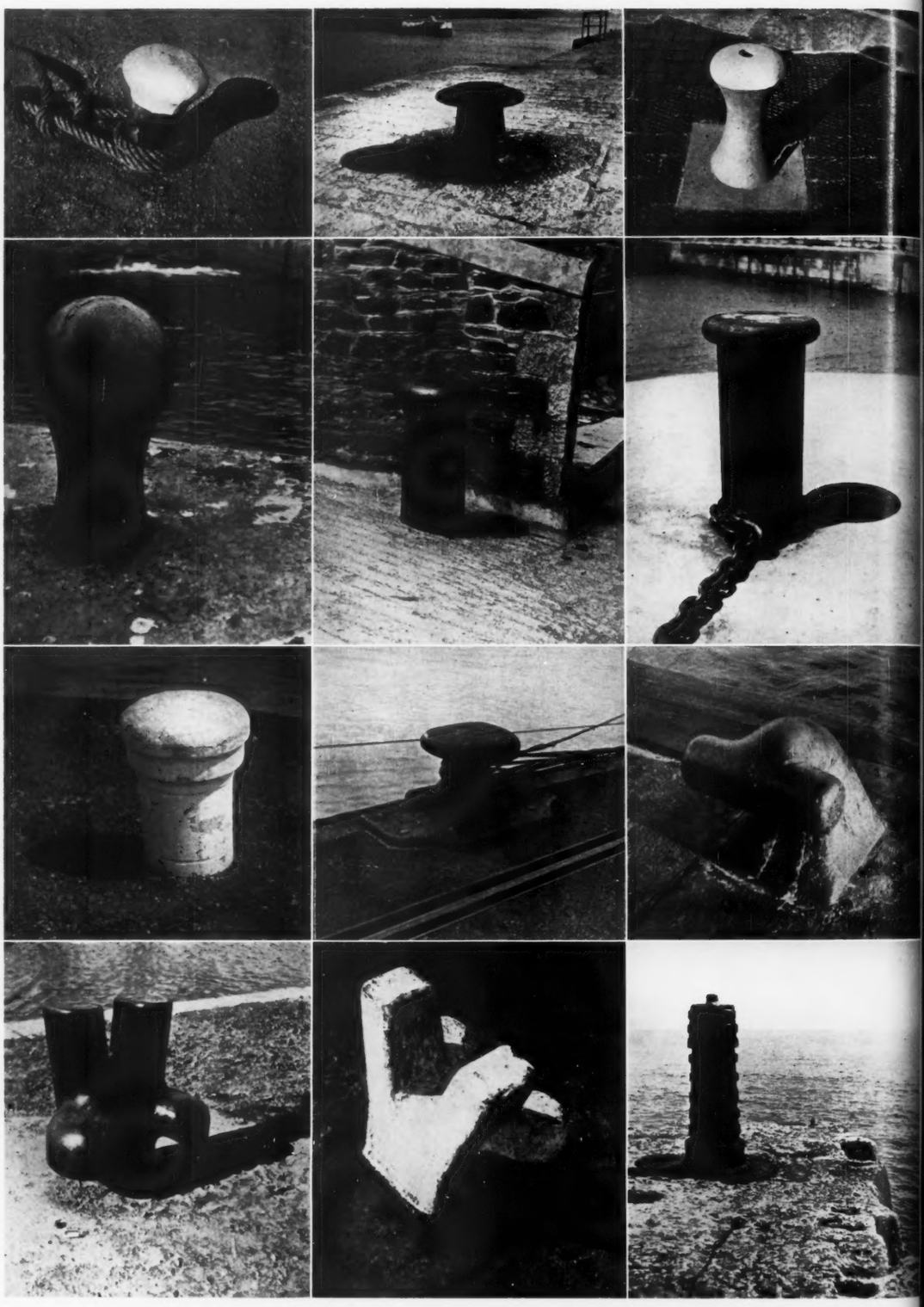
CAST IRON

Left, another black-and-white painted example from Bideford. Centre, the cotton-reel type at Mevagissey, in black iron, unpainted. Right, a canal lock bollard from Bridgwater. The shaft of this unusual example and its base-plate are painted battleship grey, while the top is white.

Left, the bulb shape in more pronounced form from Port Isaac. Centre, the column shape, photographed near the lifeboat slip at the Lizard. Right, a similar shape, but one with a more formal character, at Penzance. All these three are in iron, unpainted, but often polished with use.

Left, white-painted iron bollard by the dock entrance at Lowestoft. Centre, a common industrial type photographed at Newhaven. Unlike all the preceding ones, it is not circular in plan but is flattened on the far side. It spreads out into a broad base-plate bolted to the dock. Right, a new functional shape from Poole.

Left and centre, two examples of a more highly developed shape with remarkably vivid sculptural personality, carefully thought out for secure hold on rope or cable. One in polished iron, the other painted white; from Weymouth and Penzance. Right, another way of getting a secure grip: horizontal ridges cast on to an old, rather rusty, example high above the water on the end of Portland Bill.



MOBILE

These are more properly termed capstans as they are the kind that hauls the rope in by revolving on their own axis. Left, a very traditional example, painted black and white, from Newhaven. Centre, an industrial type, mechanically operated, also from Newhaven. Right, a well-known type with holes for inserting the bars with which the capstan is turned, from Lowestoft.

[continued from page 26]

of brickwork and the similar detail beneath the coping of the tower, which are rather insensitive in their modelling. In other places the neatness with which wall and window surfaces are finished off by copings, cills and canopies show a nicer sense of scale and modelling than many of their rather clumsy Dutch prototypes.

Wembley Town Hall, by Clifford Strange,* has this same neat modelling of copings and canopies, which can give quality to the most elementary cubic forms; only around the main entrance is the detailing somewhat heavy. In this building the Dudok influence is less on the surface; the well-known *clichés* do not appear *in toto*. It is a matter of style not of elements. The building is clearly separated into its component parts: assembly hall, library, offices and so on: and these are composed into an asymmetrical group in which each part is played off against the other in the Dudok manner of vertical and horizontal counterpoint. The fenestration, however, partakes more of an open or surface character. In this it resembles much of Tait's other work, and its fine expanses of brickwork are an echo of another solider Dutch tradition. This and the Greenwich building get much of their effect from their use of a material that is still aptly expressed by a solid character with deep reveals, clearly defined; as distinct from reinforced concrete that demands a lighter system of proportions. In this they have the advantage of Dudok's more stereotyped work, such as his hostel for Dutch students in Paris already illustrated. This building is presumably in brick, but finished as it is all over in a white smooth-textured stucco it acquires a thickness or clumsiness that compares badly with Le Corbusier's sprightly use of concrete in the Swiss hostel adjoining it.

It will have been noticed that the word "composition" occurs prominently in the foregoing descriptions of Hornsey, Greenwich and Wembley Town Halls. Justly so, because it is the secret of the virtues of the style they represent. What it was well worth learning from Dudok, the tiresomeness of some of his *clichés* apart, is freedom to *compose* the elements of architecture into pleasingly articulated masses in the way the old-fashioned text books told us to do and in the way the nineteenth century period-revival architects did so conscientiously. At one time the basis of architectural design, "composition" in this sense had been entirely lost in the formal symmetry of the Georgian revival. It may be objected that this essential aspect of architecture is not foreign to the more revolutionary tenets of modern architecture itself, which, with understandable intolerance, counts Dudok among the eclectics. But you cannot compose without a vocabulary of accepted motifs. And if the new freedom to compose informally, especially in the rather arid field of municipal architecture, means that we must also accept for the present, in greater degree or less, the only non-period vocabulary so far devised, we need not reject that freedom; we cannot despise it as a superficial substitute for a real modern vocabulary until the latter is forthcoming from modern architecture itself.

* Illustrated in this issue: pages 7 to 16.

Greenery-Yallery: the Oscar Wilde period. An illustration from "Homes Sweet Homes" by Osbert Lancaster, reviewed on this page.

BOOKS

No Place Like It

HOMES SWEET HOMES. By Osbert Lancaster. London: John Murray. Price 6s.

THE brilliant author of *Pillar to Post* now offers us a sardonic history of English Interior Decoration. Omitting Boadicea and Ethelred, he begins with a Norman Keep and ends with a propped basement, but two-thirds of his book are devoted to the last hundred years. A page of drawing and a page of text are devoted to each style. Mr. Lancaster is an incisive caricaturist of objects, and pokes the prettiest fun at stuffed bears holding lamps, draped pianofortes, archaic gramophones, bogus church candlesticks, polyangular looking-glasses and those shiny armchairs which look even more uncomfortable than they are. With delighted vindictiveness one recognizes details from the houses of one's friends—the unmanageable Tudor latches, the Knole sofas, the Van Gogh Sunflowers, the samplers, the chastely starred lampshades from "Pierre Jean" in Sloane Square or "Jean Louis" in Oxford Street. My own withers, I may add, are unwrung, for Mr. Lancaster, no doubt because the style has not been commercially popularized, has omitted to notice what might be called the "Gordon Square Higgledy-Piggledy." This includes curtains designed by Duncan Grant (or Vanessa Bell), doors and chimney-pieces painted with blobs and croquet-hoops by Vanessa Bell (or Duncan Grant), furniture of every style except the Tudor and the modernistic, a proliferation of tattered unbound French books, Kelim rugs, very large armchairs in loose covers, ornaments such as Korean, Persian and modern Spanish pots, paper flowers, casts from the antique, glass snowstorms, mid-Victorian looking-glasses, peculiar French postcards in colour, and paintings by Duncan Grant and Vanessa Bell. The general effect is cosy, and therefore, in my opinion, much more functional than that of a "functionalist" room. A sitting-room is a place for chatting, listening to music, reading and resting, all of which pursuits are discouraged by the Gropius-Chermayeff-Coates style. Even flirtation among chromium-plated furniture is reduced to a Swedish exercise or a dutiful following of the Party Line against depopulation. "Skittles," a celebrated late Victorian cocotte, is reputed to have had a lavatory-seat made of eider-duck feathers; but even this eccentricity is more functional than a boudoir furnished like a dissecting-room.

Mr. Lancaster's drawings are in black and white, which prevents him satirizing one of the most conspicuous weaknesses of contemporary decorators, their cowardice about colour. What is optimistically known as a "colour scheme" usually consists of grey and red, or of cream and green, or of buff and blue. Add some limed oak furniture, and label "good taste" the genteel anæmia that results. I make bold to assert that this is the type of interior usually favoured by architects. The odd thing is that contemporary painters have been particularly bold and inventive in their use of colour—look at the work of Matisse, Picasso, Rouault, Bonnard. But nowadays it is rare to find an architect interested in pictures, and a modern Palladio would never invite the collaboration of Veronese—it is doubtful even whether he would know of his existence.

Opposite each of Mr. Lancaster's drawings is a prose commentary: "The Elizabethans were, almost to a man, *nouveaux riches* . . . The typical figure of that golden age was not, it is sobering to reflect, the dashing, cloak-flinging figure of historical fiction, but none other than our old friend Sir Gorgeous Midas." This is informative as well as witty; but I wish that Mr. Lancaster had omitted the words "it is sobering to reflect." They add nothing, they merely nudge the reader to be sure he has caught on. The trouble is that in his use of irony Mr. Lancaster has been a pupil not only of Gibbon but of Mr. Guedalla. He piles adverbs upon adjectives with Elizabethan prodigality till they resemble the "clusters of disturbing and quite unnecessary plaster stalactites" of which he complains. But his comments, if verbose, are always interesting: thus he points out as a Victorian

The Anglican Study, from Osbert Lancaster's "Homes Sweet Homes". The accompanying description is quoted in the review below.

characteristic "the passion for tangible evidence of past emotions: a longing to recapture in some concrete form the pleasure of a visit to Carlsbad or Margate, the unbearable poignancy of Aunt Sophia's death-bed." I should like to quote from his accounts of the Victorian Dining Room or of the Ordinary Cottage. But I must be content with his Anglican Study.

"The Gothic grate behind its club fender, the groups of long vanished rugger players beside the pipe-rack on the mantelpiece, the Arundel prints in their ecclesiastical mounts hanging between the faded sepia photographs of Greek temples and Swiss mountains, the Gothic bookcase with its dusty rows of Paley's Evidences and the brown-backed volumes of the Badminton Library—all these are changeless and inevitable . . . Today such isolated examples as exist represent, like those ruined temples in the jungles of Yucatan that are still said to be tended by some last uncomprehending survivors of the old Maya priesthood, the final dying outposts of a vanished culture."

One does not need to add that Mr. Lancaster's eye for detail is remarkable. (It would be mere pedantry to complain that Patti never sang in *Manon*, for she might have.) Both in his squiggly unshaded drawings and in his exuberant classicist prose Mr. Lancaster emphasizes with great niceness the particularities of each style that he considers. A more artfully entertaining book on the subject of visual taste could not be discovered, and I urgently recommend it to everyone capable of appreciating its extreme cleverness.

RAYMOND MORTIMER

High Point in Publicity

MODERN PUBLICITY, 1939–40. Edited by F. A. Mercer and W. Gaunt. London: The Studio Ltd. Price 7s. 6d. in paper, 10s. 6d. in cloth boards.

As the second great war for civilization may mark the end of a phase in the arts of persuasion, this annual, *Modern Publicity*, may become a record of historical significance. It certainly shows the stimulating level of technical achievement attained in this year of disgrace in the presentation of press advertisements, the design of posters, booklets, packages and window and showroom displays, in Europe and the United States. The very nature of the appeals in the advertisements; the character of the illustrations; the brilliant shorthand of the graphic ideas; all suggest that the commercial machine age had reached a far higher level of taste, and that the public was better informed and endowed with a more cultivated appreciation of the shape and colour and quality of things, than was the case when the last war began. Unless this was so, none of the advertisements illustrated would have been successful.

Advertising technique today is as far ahead of pre-1914 practice as the architecture of concrete and steel is ahead of wattle and daub. This book reviews the enlightened realism of contemporary press advertising, and shows how this country leads in vigour and achievement, and demonstrates the splendour of the patronage commercial advertising provides for artists, photographers and designers.

There are 140 pages of plates and text: many of the illustrations are in colour, and some of the half-tone and line advertisements are very properly printed upon newsprint, so that an accurate estimate of their effectiveness may be obtained. This book is an invaluable document of the responsiveness of the public in England, Europe and America, to good ideas: it should help to silence the cowardly asses who, confronted with anything new, are apt to say: "The public won't stand for that!"

JOHN GLOAG

The Complete Critic

LAST LECTURES. By Roger Fry, with an introduction by Sir Kenneth Clark. Cambridge: Cambridge University Press. Price 21s.

The lectures which Roger Fry gave as Slade Professor at Cambridge would, if he had lived, have covered in the broadest sense the whole of the world's history of art. It was his avowed intention to overcome the apathy and slight mistrust with which the subject is generally regarded, and to raise its academic status; and his inaugural lecture was a moving plea for the same opportunities for the study of the visual arts at Universities as those which already exist for music and literature. Few can have been better equipped for this crusade than Fry, and although these lectures came to an abrupt end, with his death in 1934, having covered only the earliest phases of his vast subject, he had accomplished at least some part of his aims in imparting to many of those who heard him something of his own profound mistrust of ready-made opinions, and a sense of permanent values that will not readily be deceived by the fashion of a moment.

These lectures have now been published with an introduction by Sir Kenneth Clark which is wholly admirable in its understanding of Roger Fry and his work. The illustrations (over 300) are largely those used as lantern slides by the author, and, as might be expected, they show a wide catholicity of taste, and lack of personal bias. Many were chosen to prove a point, and for reasons far from complimentary.

Fry's conclusion to one of his early lectures, "perhaps we have gained something by putting so many question marks into the text of our subject," is typical of his approach to art criticism. His hearers were invited to join him in a rather breathless, but always scholarly, pursuit of the qualities of sensibility, vitality, or pure intellectual design through the widely differing idiom of Mesopotamian, Aegean, Indian, American and Negro art: to digress in search of obscure Scythian influences, or to assist in exploding the classical ideal which many of them treasured.

The written essay, inevitably, lacks the lecturer's vivid personality, and his sense of adventure and discovery, but in their undogmatic and sensitive approach to visual experience these lectures may well serve as a model for all art criticism. Fry was in fact the finest sort of critic, whether as a lecturer or writer, never forgetting that, whatever his personal prejudices, the proper function of the critic is to encourage perception and understanding in the individual—to dissect and discuss in order to stimulate his interest to the point where he will think and see for himself—but not, as is so often supposed, to assume omniscience and supply him with a formula. This misunderstanding of the critic's relation to society, and its frequent commercialization, has largely contributed to the unparalleled mental sloth of a public eager to accept anything that it sees praised in print, from the book of the month to the senile repetitions of once-famous painters. In mistaking the lecture hall and the press for the pulpit the critic too often abuses his opportunities. Only rarely a writer of Roger Fry's sensibility, wide sympathies, and profound historical knowledge, is able to interpret without over-emphasis truths which he has been amongst the first to perceive. He may not necessarily have been always right—indeed he would have been the first to deny any absolute standard that could make him so—but it is precisely because of his realization of this supremely important fact that he was always stimulating, and had so great and beneficial an influence.

D. COSENS

TH

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3

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1 The International Building Club by Michael Rachlis

2 A flat for Prince Chirasakti of Siam by Gordon Russell

3 Bulletin of Standard Designs

DECORATION

1

THE INTERNATIONAL BUILDING CLUB

Michael Rachlis Architect

2

3

The International Building Club occupies a nineteenth century house on the apex of the triangle formed by Park Lane, Piccadilly and Hamilton Place overlooking a small private garden. The space available consisted of three floors and a basement. Each floor contained two rooms and as far as possible these divisions have been removed to increase space. In a building of this type originally intended for residential purposes the limited circulation space is the principal problem. It was necessary therefore to remove divisions wherever possible and to leave smooth unbroken surfaces. Where some division is necessary a light material such as the glass balustrade of the staircase leading to the cloakroom and lavatories, 1, has been used. 2, and 3, show the main entrance hall before and after reconstruction. The mural decoration symbolizing the building industry is by John Armstrong. The dado on the ground floor and the staircase

4

5

6

THE INTERNATIONAL BUILDING CLUB

Michael Rachlis Architect

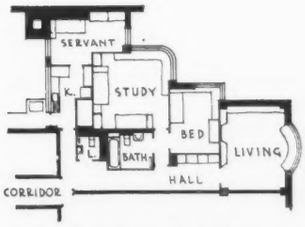
leading down from it are panelled with polished walnut. The lounge and bar occupy the first floor. The lounge has a mural by Hans Aufseeser, 4, carried out on a surface raised slightly from the wall. 5, a view of the lounge looking from the bar shows the large mirror over the fireplace which increases the sense of space. The fireplace was carried out to the design of the architect in dark mauve coloured bricks with light joints and this colour is picked up by the maroon shade of the upholstery. The bar, 6, has walls and ceiling covered in squares of vellum with indirect lighting from a ceiling recess. The restaurant, 7, on the ground floor, has pale greyish blue walls with nigger brown coverings and woodwork in dark walnut. The mural decoration, part of which is shown in the illustration, is by Edward Bawden. On the second floor is a reading room with a small bar adjacent. Carpeting on all floors is in a plain buff colour and all fittings are carried out in gold anodized aluminium. The curtains in the entrance hall and in the first and second floor bars are a yellow green tone.

7

1

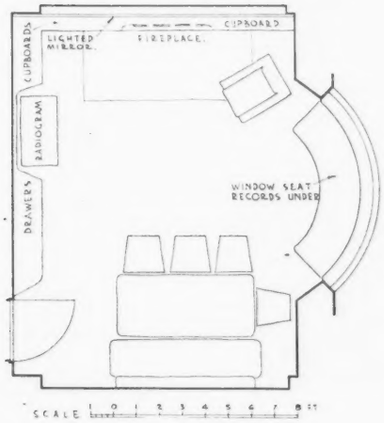
FLAT FOR PRINCE CHIRASAKTI

By Gordon Russell

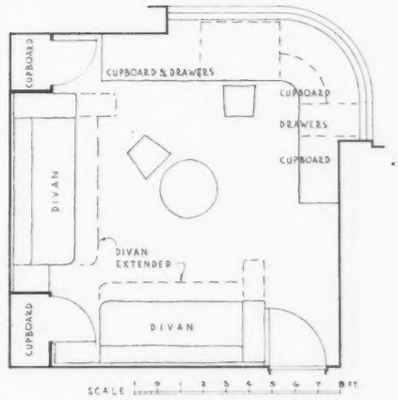


FLOOR PLAN

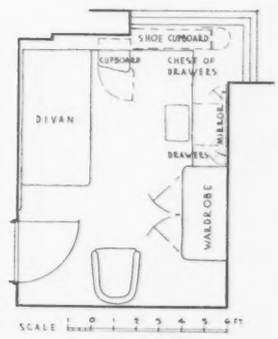
The floor area of the flat was that of the normal type of large block of two- and three-roomed flats and the problem therefore was to provide the maximum accommodation in the limited space available. In the living-room, 1, a mirror runs above the fireplace along practically the whole length of the wall. The built-in bookcase and cupboard fitments are of English walnut and cherrywood. The room is close carpeted in a fawn grey colour with a green rug in front of the fireplace to tone with the bottle green chenille upholstery. The walls are painted white. The space in the



LIVING-ROOM



STUDY

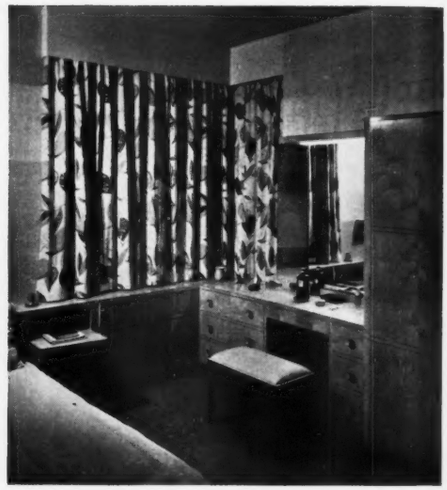


BEDROOM

bay window of the same room, 2, has a built-in settee with cupboards underneath for storing gramophone records. The curtains are an oatmeal colour with a raised design in pink. The study, 3, has a built-in fitment providing drawer and cupboard space painted a deep brown to tone with the Indian rosewood of the round table and chairs. These are upholstered in blue morocco and the rest of the upholstery is in nigger brown and yellow. The carpet is the same as that used in the living-room. The curtains are an ivory coloured velvet with a printed design in shades of blue and yellow. 4, the bedroom. In addition to hanging and cupboard space there is a long shelf with tambour shutters to hold shoes. The woods used are weathered sycamore and walnut. The curtains are a soft spun rayon in two shades of raisin on cream.

2

3



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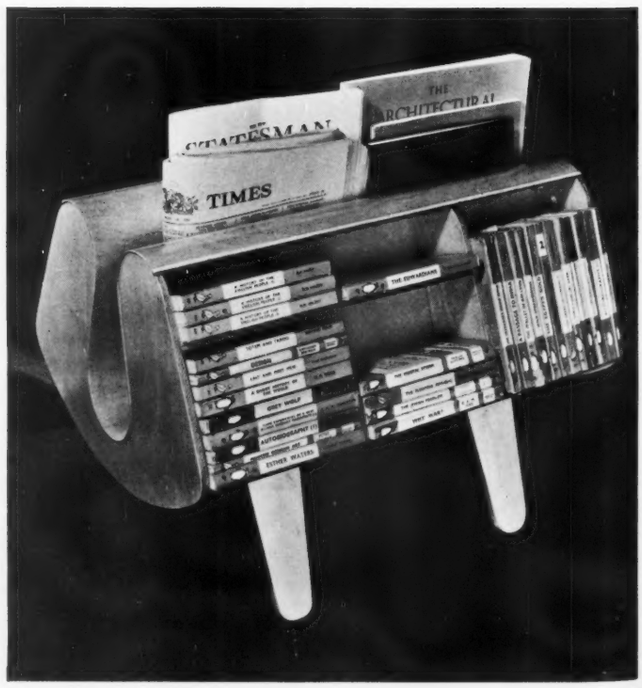
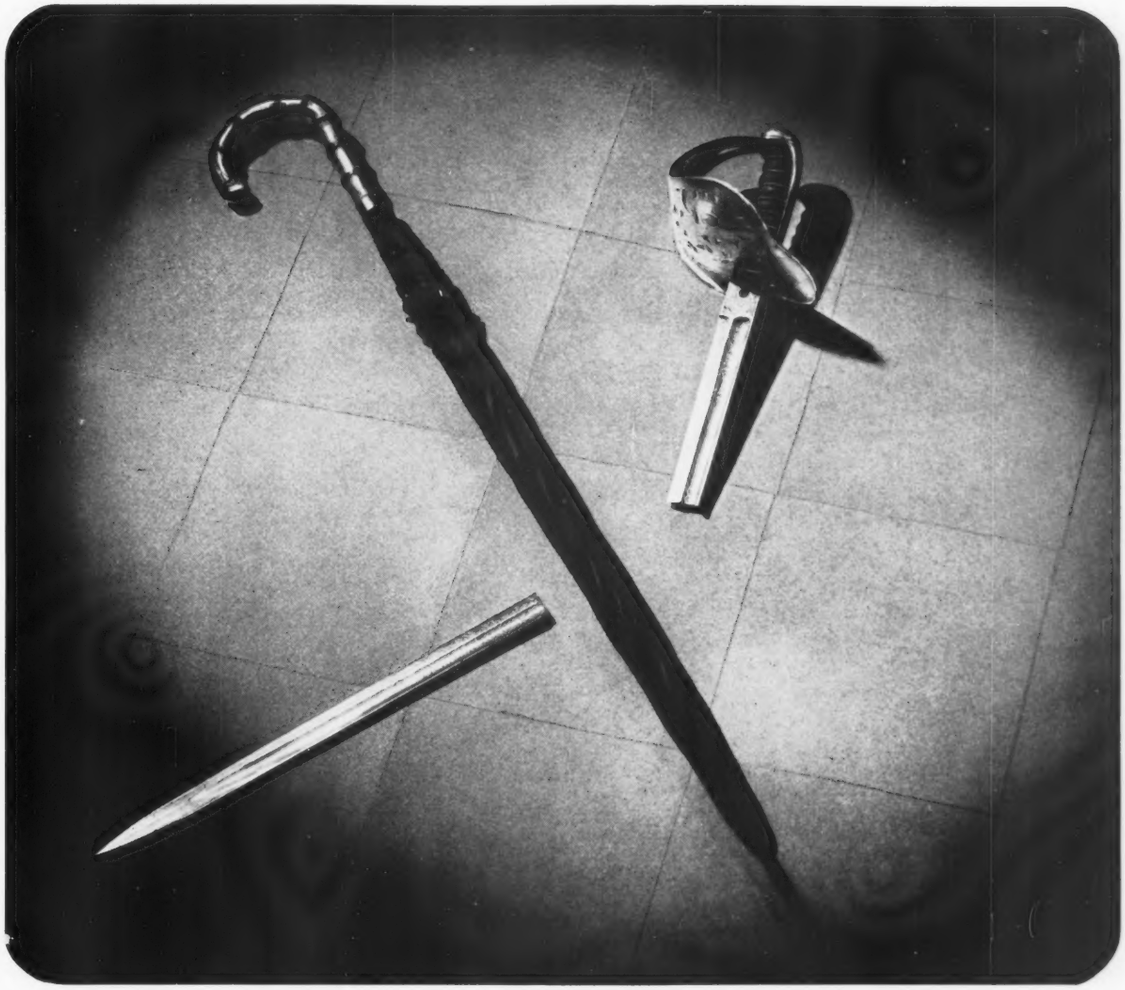


BULLETIN OF STANDARD DESIGNS

Designed by Egon Riss and manufactured by the Isokon Furniture Company, this bookcase, described as the "Penguin Donkey," is intended to hold paper-backed books. These should not stand upright as in the normal bookcase but should be laid flat in which position the title on the spine can be more easily read. The case will hold 80 such books and the space in the centre can be used for periodicals and daily papers. It is constructed of plywood and is therefore light and easily transportable. The price in polished birch is £1 17s. 6d. and in a white lacquer finish £2 2s. 0d.



TOWARDS TOMORROW

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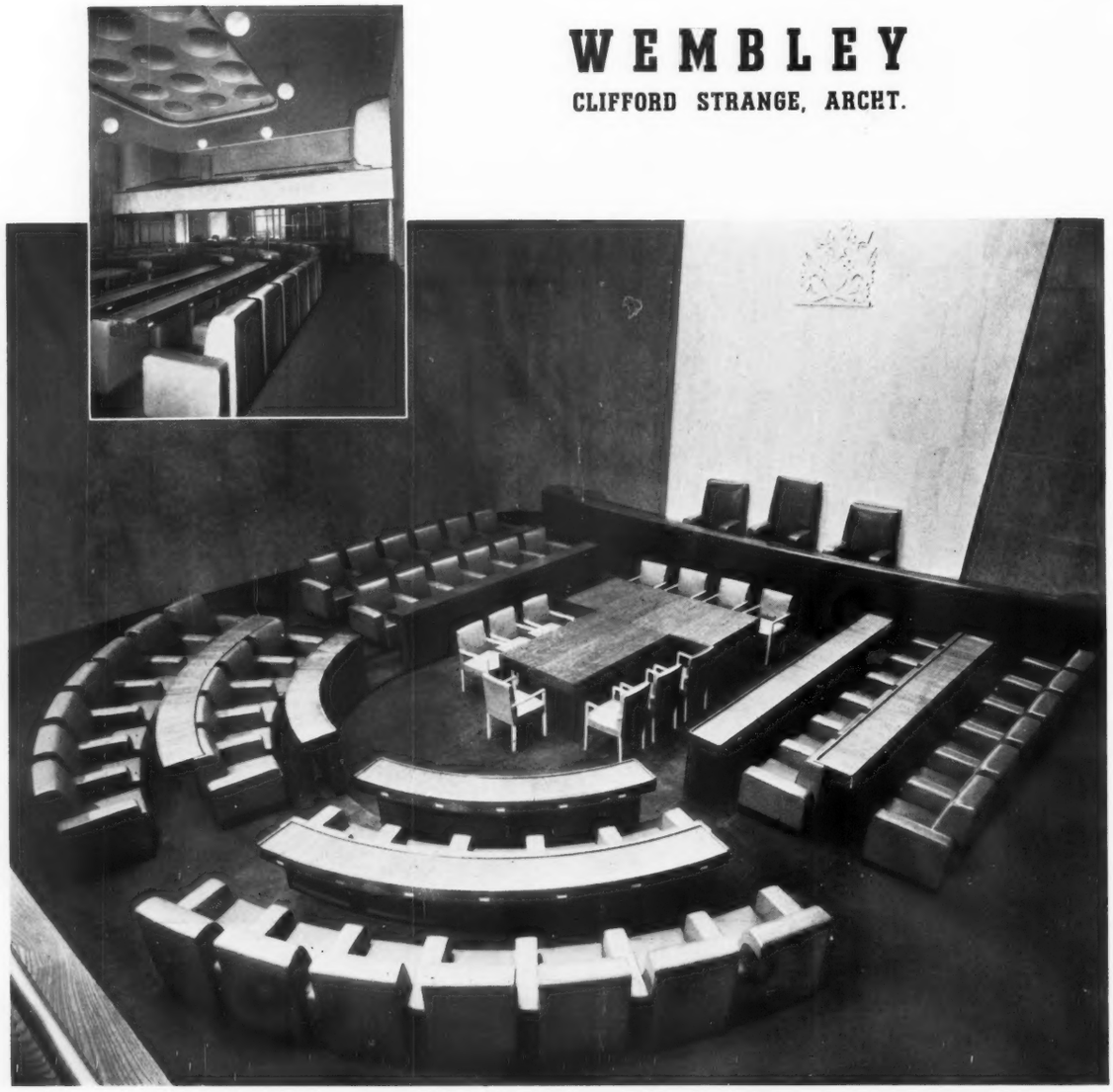

WEMBLEY

CLIFFORD STRANGE, ARCHT.

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Another example of Waring & Gillow's co-operation with Architects responsible for municipal buildings is the Council Chamber, Wembley Town Hall. The Council Chamber Seating, Furniture, Curtains, Carpets and Panelling for the principal rooms were carried out in our own Factories to the designs of the Architect.

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LANCASTER LIVERPOOL MANCHESTER

ANTHOLOGY

A Visit to the Theatre

Although we each had our ticket, and had paid as much as thirteen francs for these seats in the pit, we were made to queue up at the corner of the Haymarket, the subscribers to the boxes and stalls being alone allowed direct access to the house. We had been waiting for an hour at least, when a sudden movement of oscillation in the ranks was immediately followed by a hail of blows, elbow play and general scramble, irrespective of the age or sex of the victims. This is the mode of entrance to a theatre practised generally by the natives of this island! But the mêlée having started like Waterloo ended like Austerlitz. No sooner had we recovered from the first shock of surprise than our military training asserted itself. Of one accord we rallied and formed a compact group admirably cohesive, and having returned blow for blow we carried all before us and burst into the house followed by cries of "French dogs" and other imprecations which we did not resent as we did not understand them! We imagined we had satisfied all requirements of etiquette in regard to our attire, but we were rudely disillusioned. A kind of Master of Ceremonies inspected us and found plenty of cause for objections. The green fringe of a cravat had to be tucked away, a grey hat deposited in the cloakroom. Coloured gloves were removed and their owners left bare-handed. Even the ladies were subjected to much ignominy—one of them having to part with a pink taffetas bonnet trimmed with rows of lace of which she was particularly proud. The functionary removed it delicately and handed it to an attendant with the phlegmatic indifference which is accounted civility over here. The poor lady was so flustered she did not realize that the lining of her hat had remained on her head and presented the ludicrous and pathetic spectacle of a flower shorn of its petals.

When I had recovered my breath and equanimity I looked round me with interest, as Her Majesty's Theatre is very fashionable. The auditorium is built in the Italian style and decorated in the English taste. It is very high and honeycombed with small boxes, much too enclosed and gloomy looking. Women are sunk up to the neck in those 200 cubicles all alike with no relief whatever in the decoration. The house is painted a dirty buff, with chocolate-coloured medallions, adorned with measly Pompeian figures to enliven it. The boxes have blue hangings and yellow curtains.

As a rule, the taste in this country tends to an inordinate preference for light colours. They are averse to shadows, living as they do under an opaque and cloudy sky. Their houses have enormous windows and often glass roofs, so as to admit a flood of light. They have even invented the *bow window* which allows the light to penetrate from three different sides at once. Some streets, especially in Brighton, are entirely built on this principle, and viewed in profile look like a succession of glass turrets. This fondness for light and glaring colours explains their predilection for water colours, but tends to make their oil painting look like aquarella. The works of their artists are livid, discordant, glassy and badly lighted, for the effect of light is obtained by contrast from the solidity of the shadows. These drawbacks are even more noticeable in scenic decorations, which are washed out, lack depth and tire the eyes. The result is that the actors' features are indistinguishable, nor can one have a clear view of the occupants of the boxes, whose heads merge into the semitones of the background.

The orchestra began to play and the chorus soon joined in. As the volume of sound grew and filled the house, I became uncomfortably aware that something was wrong. The instruments sounded out of tune, added to which I thought the people behind me had joined in the singing half a bar behind time. I soon realized, however, that Her Majesty's Theatre possessed an echo that would make the fortune of any grotto! No one but ourselves seemed to notice it, which gives the measure of the musical sensibility of an English audience.

The passages to the boxes are dark and unfrequented during the intervals, the lobby is merely a large colonaded hall with a few divans, where the only sounds to be heard are the clatter of tea cups and the hissing of kettle. The need of foregathering to talk and exchange impressions does not exist here as it does in Latin countries. A few visits, however, are paid to the boxes which bear the full names and titles of the occupants on the doors.

The right thing to do here is to leave the play before the end, and never was I more willing to conform to custom.

FRANCIS WEY, 1856.

(From "*A Frenchman sees the English in the Fifties*" a translation by Valerie Pirie: Sidgwick and Jackson.)

MARGINALIA

Housing

"Houses, Towns and Countryside," is the title of a small sixpenny booklet drafted by Elizabeth E. Halton on behalf of the Association for Education in Citizenship and the Garden Cities and Town Planning Association.

It is addressed to the man in the street and one hopes that not a few of its readers may be town and urban district councillors. Starting by summarizing the types of bad housing still existing, sensibly relating them at some point or another to the local conditions under which the reader may live, the booklet goes on to give an account of post-war legislation and some indication of the extent of post-war practice in new housing. The no less serious problems of rural housing are well stressed. Six problems of present-day housing, such as rent, social conditions on new estates, and the respective advantages of flats and houses are discussed by example and possible remedies are suggested. The booklet finally reiterates the need for an informed public opinion before any real progress can be made. Somewhat better examples of a house, on the front cover, and flats, on the back cover, might have been chosen but on the whole the matter is to be commended to as many as it may reach.

Mr. Hobhouse on Oxford

Mr. Christopher Hobhouse is the author of the latest book on Oxford, just published by Batsfords. Although he naturally gives most of his space to description of the University's historic buildings, which he straightforwardly groups as belonging to Mediæval, Renaissance, Reformation, Classical and Nineteenth-century Oxford, in successive chapters, he concludes with a lively section on modern Oxford. He is scathingly superior about modern Oxford life and sensibly critical about recent Oxford buildings. The following paragraphs are quoted from the chapter entitled "Modern Oxford's Architecture." His criticisms are of topical interest in relation to some of the changes in Oxford that are illustrated on the next page.

"The modern additions to Oxford's architectural riches constitute a tale that is quickly told, and the quicker the better.

"To begin in South Parks Road, the recent School of Pathology and the new Radcliffe Science Library have already been commended as seemly additions to the colony of scientific buildings. Opposite to them on the south side of the road, in what was a part of the Wadham garden, stands an extraordinary edifice, like a Cotswold manor house with a circular temple of heroic scale deposited in its forecourt. This is Rhodes House, built by Sir Herbert Baker, and opened in 1929. Sir Herbert Baker was a friend of Cecil Rhodes; but he has performed a curious job of work for the Rhodes Trustees. One wing of the buildings houses the Secretary to the Trustees; another contains the colonial and American sections of the Bodleian Library; the third consists of various halls and public rooms which are lent or hired for many purposes. What the rotunda is for, nobody seems to know, except that it effectually destroys the proportions and harmony of this costly building.

"Another knightly architect is as ill represented in the new block of the Bodleian, which has taken the place of a charming row of houses at the corner of Broad Street. Sir Giles Gilbert Scott, the grandson of Sir George, is an architect of undoubted powers; but in this work he has done himself something less than justice. He has banished proportion along with symmetry. The body of the building is huge and formless: its ground floor is ornamented like a draper's shop with a veneer of commercial classical stonework. From the librarian's point of view the design is said to be excellent; but this can hardly excuse its eccentricities of fenestration, or its insipid effort in the direction of modernity. Millions of little-used books are housed in this fortress; they are conveyed to the readers by an endless belt or conveyor passing through a tunnel underneath the street. The total cost has been about a million pounds, of which more than half has been given by the Rockefeller Trust.

"Cat Street gives its more genteel name to St. Catherine's Society, formerly housed in the Clarendon Buildings. This society embodies the male non-collegiate students, whose presence at Oxford was first tolerated by a statute of 1868. The present quarters of the society, built in 1936, stand at the bottom of St. Aldate's beyond the Broad Walk, on the site of a lately demolished slum. The architect is the ever reliable Mr. Hubert Worthington, who, unlike most of his con-

THE DECAY OF STREET ARCHITECTURE

Embedded in this street front are the remains of an interesting arcaded façade on Doric pilasters. Messrs. Nurse's shop fitter found this impossible to deal with. The boot maker pulled down the corresponding half. The dual ownership was unfortunate; in happier circumstances the arcade might have been continued two bays, making a composition of three arches. The recessed shop fronts could then have negotiated the pilasters.

Before the insurance office came on the scene, the two corners of Market Street, Oxford, were symmetrical. The wine merchants' shop remains to show what existed on the other corner, a piece of Regency stucco which, with a coat of paint, would seem to have been well worth keeping. It represents a style of architecture equally good if less typical of Oxford than the one the new building imitates.

Another case where a new shop front has been put that entirely ignores the existing architecture. It is difficult to understand how the simple beauty of this façade failed to enforce respect.

The three foregoing examples show how decent street architecture in Oxford has been spoilt by thoughtless shop-fitting. It is now announced that the Clarendon Hotel, above, has been bought by Messrs. Woolworth. When this firm purchased premises on the other side of the road they were considerate enough to rebuild the upper part as they found it, although it did not possess the merit of the Clarendon. It is to be hoped that in this case they will feel a similar attitude the more urgent, for the cool green of this suave piece of stucco is the most charming feature of the street, with its window boxes and balcony of flowers. The space under the balcony could come out and no great harm done. The firm might consider whether the goods they sell are not sufficiently well known not to require a completely continuous shop window. The charm of Oxford is surely a business asset.

OXFORD SHOWS THE WAY

temporaries, builds for posterity. His work is solid enough to last, and its freedom from fashionable oddities will commend it to later generations long after tastes have changed. It may be noticed that the St. Catherine's building, in common with Rhodes House, possesses a Cotswold flavour which is new to Oxford. This is due less to design than to material. The old soft Headington stone of which Oxford was originally built has proved in the long run unsuitable; and in many places it has had to be refaced. The hard rough Clipsham stone is taking its place. Butterfield's experiment in the use of brick has fortunately not gained ground except among the far-flung women's colleges.

"Sir Edwin Lutyens, greatest and most erratic of living architects, is represented at Oxford by but a single work, the new Campion Hall which stands in Brewer Street, a few paces from the St. Catherine's Society.

"Sir Edwin Lutyens was given a narrow site in a narrow side-street. By skilful planning he has endowed his building with a serene dignity which is far beyond the reach of younger architects. The street frontage of Campion Hall is not wholly successful. It has an unusual feature in its red roof; and the chapel is raised, by a masterly innovation, to the upper storey of the house. But, even allowing for the narrow area in which it can be viewed, this elevation is not wholly satisfying. From the little garden inside, the touch of the great architect can be seen more clearly. He has turned his little patch of ground into something tranquil and full of dignity; while his interior is full of the riches of the incomparable Lutyens' inventiveness.

"Mention has been made of the new Playhouse, designed by Edward Maufe. It was opened in 1938, and its graceful frontage upon Beaumont Street is a model of architectural good manners.

"The various women's colleges lie far afield, and all except Somerville are built of brick. Though designed by a variety of eminent architects, none of them deserves particular attention; nor does Sir Giles Gilbert Scott's new library in North Oxford for the Society of Oxford Home-Students. The abandonment by the women's colleges of the staircase system constitutes a fundamental departure from the Oxford plan, and any of their buildings might serve as a hospital or asylum in any provincial town. Balliol has lately built itself a block of cheap lodgings consisting of bed-sitting rooms and corridors; but it is unlikely that this hateful novelty will gain ground among the men.

"The river is a last Oxford attraction. From Folly Bridge downwards for some distance its left banks is lined with ancient and elaborate barges, which serve as club rooms, dressing-rooms, and grandstands to the various college rowing clubs. Many of these barges were formerly the state barges of the London City companies, and were bought about eighty years ago, when organized rowing began. Since then they have remained a picturesque feature of the riverside; but they incur the displeasure of the serious rowing man, who considers that the river is too narrow, even without them. The Oxford boat races are limited to bumping races, and the team which competes against Cambridge has to go down to Henley for its practice. These barges with their rafts take up some thirty feet of water; besides which, they are insanitary to a degree. But it is a pity that they have to go. Christ Church, which owns the river bank, has led the way by building the first boathouse—a design in hot red brick, by a former rowing blue. A row of these edifices will soon replace the cool willows: concrete ramps will oust the untidy grass banks. What matter if another mile an hour can be attained?—but at least the Christ Church authorities might soften the blow by putting a coat of whitewash on their box of bricks."

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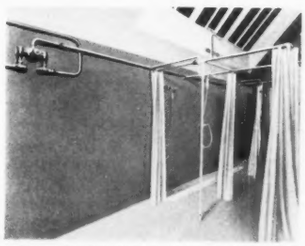
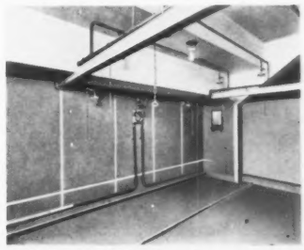
Workroom Showers with Leonard Valves.
Courtesy of Kraft Cheese Company Ltd., Hayes, Middlesex.



A.R.P. Headquarters, Drill Hall, Camden High Street, London, N.W.1
Courtesy of Allen Newbury, Esq., St. Pancras Borough Council.



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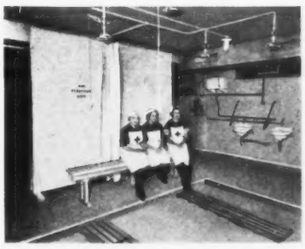

First Aid Post, Whitehall Recreation Grounds, Bromley, Kent.
Courtesy of Bromley Borough Council.

First Aid Post, St. Anthony's Church Hall, Barforth Road, London, S.E.15.
Courtesy of Mr. Barrett, Chief Architect, Borough Engineer's Dept., Camberwell Borough Council.

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61-70

Benjamin Saaflux Glassteel diffusers installed in a factory. The lights are mounted 10 ft. 6 ins. above the floor and are specially designed to obviate shadows.

Trade News and Reviews

By BRIAN GRANT

Some Aspects of Timber Control.

I HAVE received a communication from the Timber Control Department of the Ministry of Supply which provides a rough survey of the timber situation at the present time; it is not issued as an official departmental statement and only touches upon certain aspects of the control and explains briefly the working of the licensing system in force. A few extracts from this communication may be helpful to REVIEW readers—one or two are extremely illuminating.

•

The control of wood is based, on the one hand, upon centralized buying invested in the Timber Control and, on the other hand, upon a Licence system governing the distribution of available supplies. The advantages accruing from centralized buying are claimed to be

(*a*) The elimination of competition in those restricted markets which remain open as sources of supply.

(*b*) The ability to ostracise immediately any source of supply attempting to exploit the present emergency.

(*c*) Concentration upon essential imports.

(*d*) Regulated expenditure of foreign exchange balances in accord with expediency.

One would like to feel assured that any attempts to exploit and profiteer are being successfully and drastically stifled—firms and individuals found guilty should be very publicly denounced. During the first week of war many shiploads of timber having arrived within sight of British ports received cabled instructions to return immediately with their cargo in order that the shippers and the suppliers might reap the benefit of the new and greatly increased freight rates. Commerce is such a nice, clean and friendly game.

•

We are told that the outbreak of war found supplies of timber in this country at an abnormally low level. A rather grim admission this!

The machinery of the licensing system is operated through Area Officers covering Great Britain and Northern Ireland. A consumer requiring a supply of timber must apply to the Area Officer for his district for Form 3/8/1—"Consumers application to acquire supplies." The completed form is returned to the Area Officer who must satisfy himself by a proper investigation that

(*a*) the application comes within the categories under which timber may be released; and

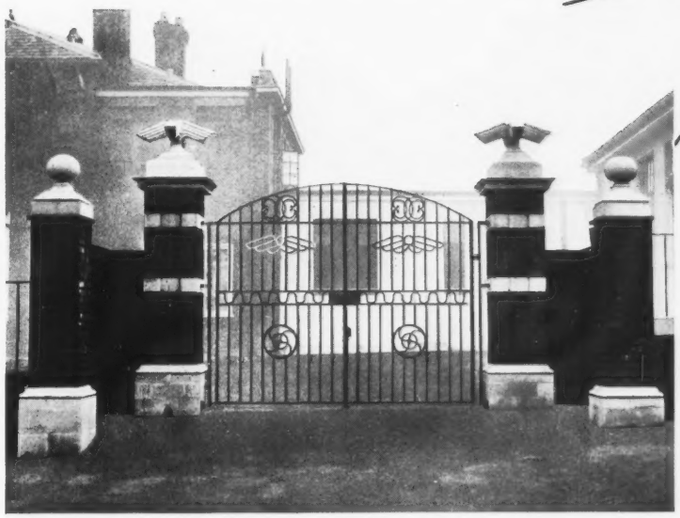
(*b*) that the quantity demanded is no more than is sufficient to carry out the stipulated work with a minimum of waste.

Normally within 48 hours the Licence will have been approved, suitably amended or rejected. Licences can only be granted for timber which is for immediate use.

•

Apart from essential emergency and defence work, licences will generally be granted for work in the following categories:—1. Supplies to railway companies and public utility undertakings for essential repairs, maintenance work and necessary extensions. 2. Urgent hospital repair and maintenance work and, in approved cases, extensions. 3. Supplies for the purpose of putting partially-built houses into weatherproof condition. 4. Maintenance and repair of public buildings and schools. 5. Factory repair and maintenance where such can be

The Architect's Vision in Reality



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shown to be related to the war effort of the country.

In regard to applications from building contractors engaged in the completion of housing schemes the sanction of the Ministry of Health must be obtained by the local authority.

•

One final note of interest, a special department has now been organized to promote timber economy. The function of this department is to ensure the best and most economical utilization of timber and to recommend suitable substitutes.

•

Obscuration of Factory Lighting.

In these salubrious days we no longer speak of "lighting-up time"—the law now demands that at the appropriate hour we shall attend effectively to "blacking-out." The effective blacking-out of certain types of buildings is an achievement of considerable difficulty and even thus far in the war the methods that have been adopted by the owners of large buildings are, in the main, inconvenient and unsatisfactory. The building that presents the greatest difficulty is probably the factory. The modern factory is a structure composed very liberally of glass—glass to let in as much of the daylight as possible. The all-glass-and-concrete factory at Nottingham designed by Sir Owen Williams for Messrs. Boots must have presented a very pretty problem.

•

Factory architects and owners will be glad to know that the Crittal Manufacturing Company have set up a special department to advise on all problems relating to the obscuration of factory lighting and that they have devised a system of external steel shuttering which can be adapted to fulfil almost all requirements. In considering the advantages of external shuttering the following points are amongst the more important:—CAMOUFLAGE.—The daylight transmission of glass which has been covered with camouflage paint, even if very lightly, is considerably reduced, but if the paint is applied to external shutters clear glass is available for the daylight hours. In the event of a day-time air raid warning the shutters are immediately closed over all glass areas thus affording some protection to the glass against blast and splinters. In factories engaged upon work of national importance I understand that some form of glass protection must be provided as well as light obscuration, a system, therefore, that fulfils both requirements simultaneously has much to commend it. WEATHER PROTECTION.—No form of shuttering can claim to be really blast proof, indeed to my knowledge, no practical scheme exists for preventing the breakage of large areas of glass through blast. Steel shutters, however, do afford a good deal of protection against shrapnel and stray bullets and in the event of the glass being shattered through blast the shutters will provide very necessary protection against the weather. MAINTENANCE.—Steel shutters are probably more satisfactory than wood shutters as the latter are liable to warp and shrink.

•

A brochure describing their method of steel shuttering and illustrating, with blue prints, some typical applications to existing factories has been issued by the Crittal Company—application for copies should be made to the company's London Office, 210, High Holborn, W.C.1. (Telephone—Holborn 6612/6619.)

•

Factory Lighting.

In some cases, as an aid to the solution of their black-out problems, factory owners are reducing the light intensity inside their factories—this is a form of escapism that should not be resorted to. Operatives should not be allowed to work in factories that are inefficiently lit. A good example of well diffused shadowless lighting is shown in the photograph at the head of these notes—this is the cutting room of a factory now busily engaged on the production of military uniforms. The lighting fittings installed are Benjamin "Saaflux" Glassteel diffusers and they are mounted 10 ft. 6 ins. above the floor; it will be noticed that though these fittings direct the light immediately down upon the working plane a small proportion of the light also illuminates the ceiling. Benjamin Electric Limited, who specialize in factory and all forms of industrial lighting, have just issued their latest catalogue which illustrates and describes their very comprehensive range of lighting units. It is, as all good catalogues should be, a simple and practical job of work provided with an easy-reference alphabetically arranged index.

Another example of shadowless lighting installed in a school gymnasium by Messrs. Benjamin Electric Ltd.

(Benjamin Electric Limited, Brantwood Works, Tariff Road, Tottenham, London, N.17.)

•

Copper Development Association.

Apropos my remarks last month on the activities, or in some cases non-activity, of the various Associations in war time, the copper people have asked me to publish the fact that they are carrying on as usual. They are handicapped by the absence on military service of one or two important members of the staff, and by the natural increase of work in various fields of war work; but they are still out to help architects as far as they can. As evidence of the service they are maintaining, they send me a book they have recently published on the Machining of Copper and its Alloys. They admit this is not directly of interest to the architect, but it is certainly an example of the fine work that Associations can do in developing and helping the Industries they represent.

•

A Romance of Industrial Engineering.

A book with this title has been sent to me by Messrs. Glenfield & Kennedy. Written by Mr. James A. Morris, the present chairman of the company, it records the growth of this world-famous firm of water engineering from 1852, to the present day. Normally books of this kind frankly bore me stiff, and I don't think the average architect cares whether the thing he is buying is made in a garden shed in a Camberwell slum, or in a hundred acre streamlined super-factory, provided always that it does its job and sells at a fair price. This book, however, proved an exception partly because Mr. Morris's style is essentially readable, and partly because his rather puckish imagination delights to record just those things that the ordinary commercial book hastily suppresses. I loved for instance the anecdote apparently

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Council Chamber, Wembley Town Hall. Designed by Clifford Strange, A.R.I.B.A.

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historically true, of the discovery by Mr. Cameron (one of the original founders of the company) of the essential principles of the water meter during a sermon in Kilmarnock Church. The worthy gentleman must have created a first class scandal, because he rose to his feet and, exclaiming "By God! I've got it now," dashed out of the church. The book includes a chapter on the early days of Kilmarnock and is graced by a pleasant reproduction of a painting by Charles Oppenheimer, R.S.A.

•

The Buildings Illustrated

Wembley Town Hall.

Architect:
Clifford Strange, A.R.I.B.A.

The general contractors were Wm. Moss and Sons Ltd. Among the sub-contractors were the following: Dorman Long & Co. Ltd. (structural steelwork), G. N. Haden and Sons (heating and ventilating engineers), Troughton and Young Ltd. (electrical installation and stage equipment; electric light fittings), H. H. Martyn & Co. Ltd., Comyn Ching & Co. Ltd. (ornamental metalwork), Waring and Gillow Ltd. (panelling, furniture and furnishings), Frederick Tibbenham Ltd. (library fittings and furniture), John Stubbs and Sons Ltd. (marble walls and floors), James Gibbons Ltd. (steel casements and doors), Haywards Ltd. (lantern and dome lights), Compton Bros. (glazing and mirrors), Lenscrete Ltd. (glass walling and pavement lights), Adamsez Ltd. (sanitary fittings), Diespeker & Co. Ltd. (Terrazzo walls and floors, and w.c. partitions), Art Pavements and Decorations Ltd. (Terrazzo flooring), Benham and Sons Ltd. (kitchen equipment), Reliance Telephone Co. Ltd. (automatic telephones), Gent & Co. Ltd. (electric clocks), Samuel Withers & Co. Ltd. (strong room doors), Keighleys Ltd. (lifts), Caston & Co. (lift doors), Clark Hunt & Co. Ltd. (wrought metalwork), W. N. Froy and Sons Ltd. (ironmongery), Cellulin Flooring Co. (linoleum flooring), Cork Insulation Co. Ltd. (cork flooring), Pyrene Co. Ltd. (fire appliances), Haskins Ltd. (roller shutter), George Parnall & Co. Ltd. (flush doors), R. Y. Ames (facing bricks), Martin Van Straaten Ltd. (tiling), Frazzi Ltd. (patent roofing), R. G. Goddard Ltd. (asphalt roofing), Turners Asbestos Cement Co. Ltd. (roofing to public hall), Thomas Parsons and Sons Ltd. (paint and distemper), Hollis Bros. & Co. Ltd. (Maple strip flooring), Trent Concrete Ltd. (reconstructed stone), J. Bysouth Ltd. (York stone), Girlings Ferro Concrete Co. Ltd. (artificial stone and granite), G. M. Callender & Co. Ltd. (bitumen sheeting), W. Aumonier and Sons (architectural carving), Eric Munday Ltd. (foundation stone and metal lettering), Gordon Russell Ltd. (Assembly Hall seating), Cox & Co. Ltd. (Council Chamber Public Gallery seating), T. T. Trading Co. Ltd. (acoustical boarding), Soundproofing Ltd. (acoustical boarding), Standard Electrical Engineering Co. (public address equipment), Peerless Kitchen Cabinets Ltd. (kitchen cabinet), Accordo Blinds Ltd. (blinds), Bostwick Gate and Shutter Co. Ltd. (collapsible gate), British Trolley Track Co. Ltd. (sliding partition gear), Richard Costain Ltd. (A.R.P. doors), Grovewood Co. (banqueting tables), George & Co., Connolly Bros. Ltd. (hides), Piggott Bros. & Co. Ltd. (flag and flagstaff), Bull Motors (E. R. & F. Turner Ltd.) (Bull Super Silent Motors).

•

Guildford & District Co-operative Society Ltd., Cranleigh Branch.

Architect: **L. G. Ekins, F.R.I.B.A.**
Assistant: **W. J. Reed.**

The general contractors were Co-operative Wholesale Society Ltd. Among the sub-contractors were the following: Dorking Brick Co. Ltd. (bricks), Dawnays Ltd. (structural steel), Standard Flat Roofing Co. Ltd. (special roofings), Lenscrete Ltd. (shop front frieze), Walter W. Jenkins & Co. Ltd. (Terrazzo flooring),

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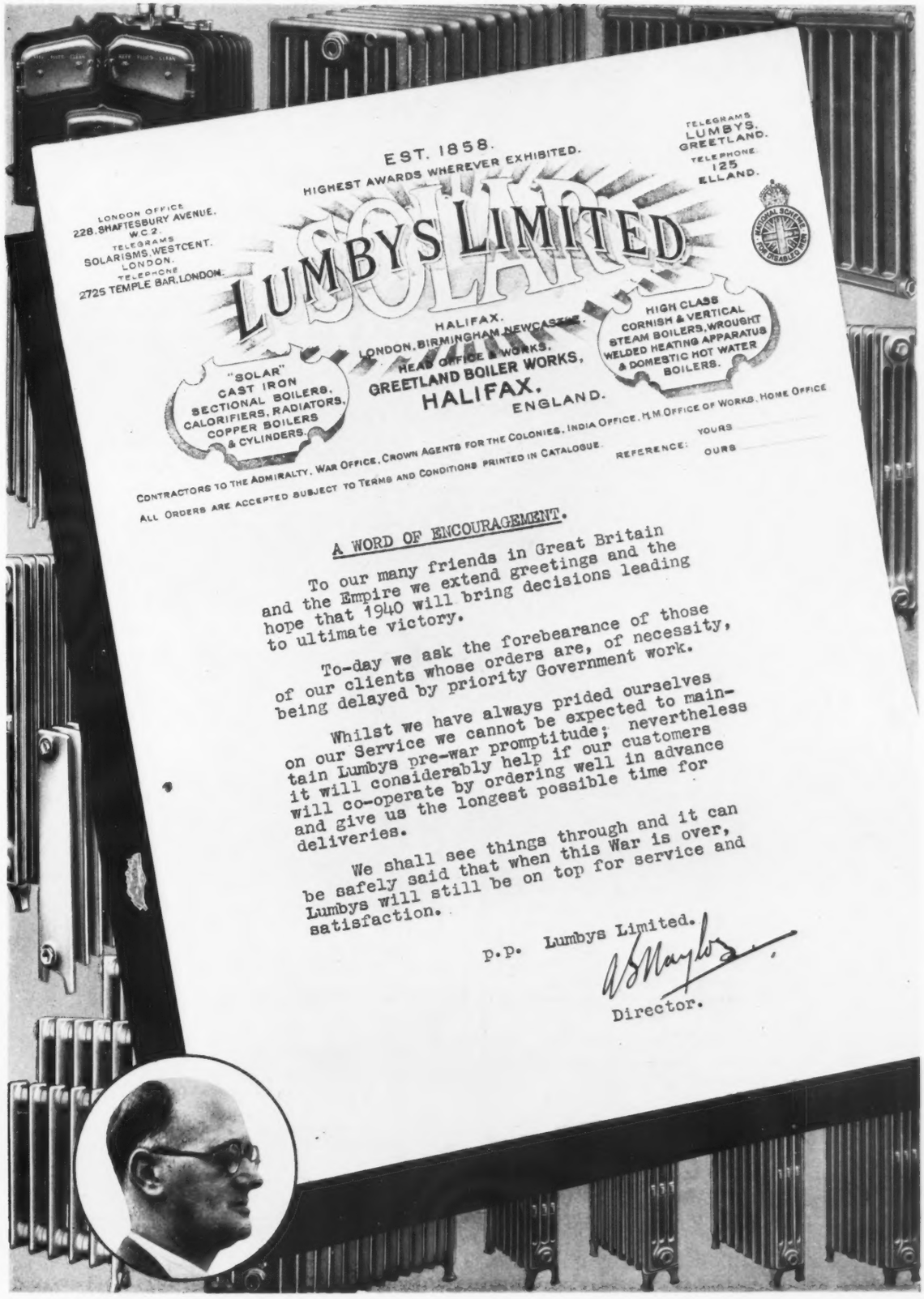
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New Government Building, Calton Hill, Edinburgh.

Architect: **T. S. Tait (Sir John Burnet, Tait and Lorne).**

The general contractors were Jackson Brown & Co. who were also responsible for the superstructure and stonework. Among the sub-contractors and suppliers were the following: Thaw and Campbell Ltd. (demolition, excavation, foundations, and reinforced concrete retaining walls), Redpath, Brown & Co. Ltd. (steelwork), Fenning & Co. (granite creetown), Stewart & Co. (granite creetown, sub-contractors), A. and F. Manuelle Ltd. (granite Bon Accord black), Chas. McDonald & Co. (granite Bon Accord black) (sub-contractors), J. Cochrane & Co. Ltd. (joiner work and registry racking and bookcasing), Geo. Rome & Co. Ltd. (plaster work), Hugh Twaddle and Son, (copper roofing, plumbing, heating, domestic engineering and ventilation), Geo. Sellars & Co. (painting work), William Purdon and Son (glazier work), Troughton and Young Ltd., Best and Lloyd, Ltd., and Hailwood and Ackroyd, Ltd. (electric lighting fittings), Woodward, Sons & Co. Ltd. (light, power, bell, clock, electric installation), Highways Construction Ltd. (roof asphalt work), J. Whitehead and Sons Ltd. (marble work), Toffolo Jackson & Co. (terrazzo work), Allan and Sons Ltd., and Southhook Potteries Ltd. (tile work), Diespeker & Co. Ltd. (constructional floors), Rowe Bros. & Co. Ltd. (steel casements and doors), Thos. Haddon and H. H. Martyn & Co. Ltd. (wrot iron and bronze work), Ruberoid Co. Ltd. (Rudapia patent flat roofing), Mellowes & Co. Ltd. (patent glazing), Veneercraft Ltd. (wood panelling), A. M. McDougal and Son (wood flooring), Glasgow Engineers Ltd. (moving walls and electric lifts), Stewarts and Lloyds, Ltd. (steel flag poles), N. F. Ramsay & Co. (ironmongery and door furniture), G. P. Dennis Ltd. (switchboards), William Barton and Sons (fire mains and hydrants), W. G. Rennie & Co. (ash hoist), Wilson Boilermakers Ltd. (boilers), Barry Ostlere and Shepherd (linoleum), H. Simister and Sons (linoleum laying), Barry Ostlere and Shepherd and M. Nairn & Co. Ltd. (Ruboleum), Inlaid Ruboleum Tile Co. Ltd. (Ruboleum laying), Waring and Gillow (window blinds, sun and A.R.P.), Templeton (carpets (special)), Gents (clocks (electric)), Donald Bros. (curtain material), MacIntosh & Co. (conference room tables), Bridge of Weir Leather Co. Ltd. (hide for tables and chairs), R. Brackett and Sons Ltd. (store-room racking), David Sharp & Co. Ltd. (hire and erection of stands), Bull Motors (E. R. & F. Turner, Ltd.) (Bull Super Silent Motors).

International Building Club, Park Lane.

Architect: **Michael Rachlis.**

The General contractors were G. Powell & Co. Among the sub-contractors were the following: R. Cattle Ltd. (joinery), D. Bianco and Sons (tables), Buss and Elston (telephone boxes), H. N. Barnes Ltd. (entrance door), Rota Products Ltd. (kitchen), Melson Bros. (chairs and settees), John Archer & Co. Ltd. (curtains and covers), A. J. Tatham Ltd. (tiling), Claygate Brick-Fields Ltd. (brick fireplaces), Clark and Fenn Ltd. (plaster), G. K. Jensen & Co. Ltd. (lifts), Goldsmiths & Silversmiths Co. Ltd. (clocks), General Electric Co. Ltd., Troughton and Young Ltd., Best and Lloyd Ltd., New Light Fittings Ltd., Architectural, Constructional and Electrical Utilities Co. Ltd. (light fittings), Ferranti Ltd. (electric heaters), Gilliam & Co. Ltd. (garden), J. Starkie Gardner Ltd. (hooks, umbrella stands), Trade Planners Ltd. (carpets).

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Flat for the Prince of Siam.

Interior Decorators: **Gordon Russell Ltd.**

Gordon Russell Ltd. (planning and designing of scheme of furnishing and decoration, makers of furniture), Edinburgh Weavers Ltd. (fabrics), Morton Sundour Fabrics Ltd. (curtain net), James Templeton and Co. (carpets), Troughton and Young Ltd. (light fittings), Ferranti Ltd. (fire).

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The large open courtyard with a circular pool in the centre is a traditional form of Eastern planning whose primary function is to temper climatic extremes. This example forms the main entrance to the Hebrew University Medical Centre on Mount Scopus outside Jerusalem. Designed by Erich Mendelsohn it consists of a hospital, a school of nursing and residential quarters and is the first section to be completed of the scheme for a Hebrew University. It is illustrated in this issue on pages 61–66.

Kruger, in
shovel hat,
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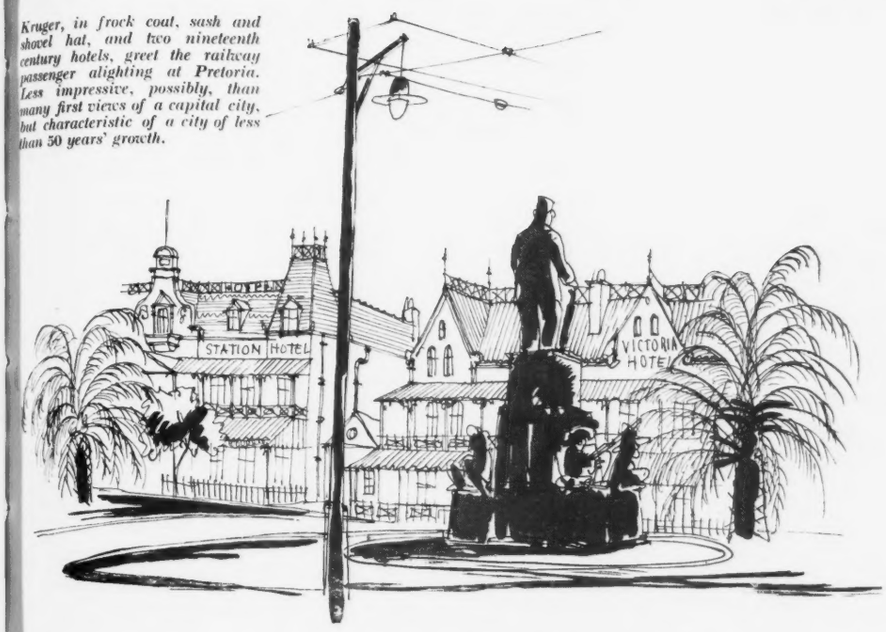


Kruger, in frock coat, sash and shovel hat, and two nineteenth century hotels, greet the railway passenger alighting at Pretoria. Less impressive, possibly, than many first views of a capital city, but characteristic of a city of less than 50 years' growth.

The impressions of a casual visitor are often misguided, often ill-informed, and nearly always impertinent. If they are a little querulous as well, that is because it is always easier to see the faults of others than their difficulties. It would be a mistake, however, to dismiss such impressions as valueless. They are, for instance, probably unembarrassed by local prejudices, and their perceptiveness will almost certainly have been sharpened by the atmosphere of strangeness in which they have been conceived. Their real virtue, however, lies in their ability to record changes and developments of which the inhabitant has become through custom unaware. Familiarity, it should be remembered, breeds indifference more often than contempt. Once a picture upon a wall is no longer noticed it can and should be changed. It is not so easy for a man to change his city, but he can have his interest and awareness once more brought to life. This is a record of superficial impressions gained by the author during a few weeks visit to Pretoria. As a city's architecture cannot be properly understood apart from its background, a few notes are also included on the historical, social, and political conditions which have accompanied its growth.

Pretoria the Mushroom Capital

By Hugh Casson

ONCE a week from Capetown the "Union Limited," crack de luxe express of the South African Railways, pulls out of the docks and along the narrow-gauge, single-track line on the start of its twenty-six hour journey to Johannesburg. The engine at its head, huge, high-shouldered, black and brassbound, has the outrageously complicated outline and mournful wailing hoot of all foreign-built locomotives, and looks unduly contemptuous of its load. A sneering expression is common to most engines, but seems here particularly unjustified, for the train in this case is not anything of which a locomotive need feel ashamed. It is not, thank heaven, stream-lined. The panelled blue and white painted coaches, lavishly equipped and sanitated by their English makers, are simply designed, sprung like broughams, and articulated for easy manœuvring round the mountain bends. Every compartment is furnished with as many fittings and gadgets, each collapsing and folding into its peculiar function, as the interior of a 1920 luxury Daimler, lacking only the silver, trumpet-shaped vases to complete the resemblance. Secure, therefore, in this pleasantly old-fashioned splendour, the passengers are sedately borne over the former waggon trails of the Voortrekkers.

Once clear of the straggling suburbs the way lies between banks of wild arum lilies, and along a wide and wooded valley, spotted with white gabled farmhouses and patched with plantations of cypress and blue gum. Concrete pillboxes, relics of the Boer War, moulder contentedly among the orchards beside the line, and beyond them the vineyards sweep up to the jagged mountains whose earth-red sides are seamed with snow. The valley narrows to a defile and soon the train, an untidily belching engine at its head and tail, is panting up the twisting track, piercing tunnels, and doubling upon itself in its efforts to reach the summit of the pass. Frequent stops are made for water at tiny stations, where the local belles tittup along the platform simulating indifference to the inspection of the passengers, and piccaninnies cluster round the kitchen car in the hope of receiving some tasty refuse. Before the tin shanties, which are firmly but tactfully labelled "Non-Europeans"—(Query, what does an American do here?)—squat groups of natives awaiting their train, their pale-soled feet unshod, or thrust into improvised sandals made from sections of old motor tyres. Their dark glistening faces, split by pink and gaping grins, look like half bitten chocolate creams.

By dusk the high veldt has been reached, and the train is trundling across the desolate and scrub-covered Karoo desert, a landscape as dry, bony and furrowed as the face of an old man. This part of the country was once regarded as practically uninhabitable, but is now being developed with the help of boreholes and improved communications. It is still however pioneer country, and the tiny sparks of light from the scattered homesteads seem only to intensify the spacious loneliness of their surroundings. The light fades sharply, as though extinguished by the searching gritty wind, and soon the desert is lying pale and silent beneath the cold starlight. Soon the midnight lights of Kimberley are piercing the slats of the blind, and weaving a queer involved geometry across the ceiling. Oblivious in his broad, blue-sheeted bed the sybaritic traveller sleeps.

Morning discloses a spacious rolling landscape beneath an immense and arching sky. For scores of miles on either side the veldt stretches, dipping and heaving like a yellow sea on its gentle way to the distant mountains. In the keen stereoscopic light the colours are as brilliant as a poster and as conventional as the interior of a modern house. The palette is indeed identical, from the bleached pallor of the grass

and the rust-red of the earth, to the white-flecked china blue of the sky above. Clumps of prickly pear, each leaf as incisive as though it had been cut from tin, grow beside the line among tiny wild peach trees, whose pink blossom perhaps marks the past expectorations of earlier fruit-eating passengers.

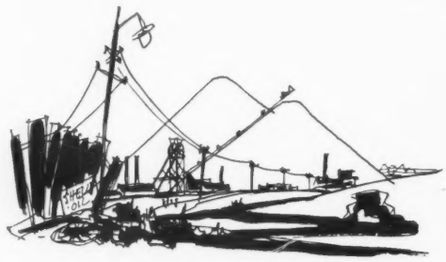
The low, tin-roofed farm houses grow more frequent. Each has its borehole windmill, its sentinel earth-closet, and, before its door, a huge American saloon car, probably the farmer's first purchase on receipt of his government loan.

Farmhouse on the veldt

Small towns, no more than a string of shacks along a dusty street, straggle loosely by. They leave an impression of a weed-grown siding, of cables trailing across rickety posts, of rusty car skeletons and paintless fences, a fly-blown store, and perhaps the scarlet mark of a petrol pump. An air of impermanence hangs over these little settlements. They seem to have the worried precarious look of a street hawker waiting to be moved on by the police. More casual still, but somehow less self-conscious, are the native huts and villages which inconsequently dot the veldt. What looks like a pile of rusting scrap-iron, a disintegrating mound of mud, or a particularly ill-stacked heap of driftwood, will almost certainly prove upon close inspection, to be inhabited. Flattened tins gape to disclose a wisp of curtain. A rakish stove-pipe penetrates a roof contrived from wire netting and sacks. Outside, among the cooking pots and children, scrawny hens peck dispiritedly and a dusty donkey lies curled against a fence. Traditional native building materials and methods, it is obvious, are not used close to the railway line. Corrugated iron is cheaper and far more chic. (So enthusiastically in fact is civilization and its products welcomed here, that the romantically minded native will not call his children Rosalind or Lancelot, as would his counterpart in England, but Telegraph, Half-crown, or Handlebars.) A grove of dusty cypresses guards a native graveyard, a rudely fenced collection of sun-baked mounds, on which sometimes lie such relics of the deceased as an alarm clock or a rusting kettle. An ostrich from a neighbouring farm stalks beside the line, a distant car trails a plume of dust across the veldt, and cloud shadows crawl slowly over the foothills like spreading stains across a crumpled cloth.

By midday the farms have disappeared and the train is threading its way between the mine dumps of the Reef. These are not the grey smoking slag-heaps of the Black Country, but cones of brilliant colour, ranging from snow white to mustard yellow and Devon red, their sides queerly scarred by erosion. Against this gay and stimulating background the pithead gear and chimneys stand out sharply black. Huddled round each mine, like fungus upon the roots of a tree, are the mining settlements. Gradually they thicken and join till they become the fringes of a city. Rutted tracks become streets. The scrubby trees and coarse grass thin and vanish. The first tram screeches and rocks below the sagging wires, and the train draws into Johannesburg station beneath the sudden shadow of towering skyscrapers.

The traveller for Pretoria must now transfer himself from the atmosphere of chromium and inlay into a sober-hued, suburban train, which, after an hour's leisurely journey across a pleasantly wooded plateau, deposits him dusty, exhausted, but triumphant, at his destination.



Mine dumps near Johannesburg

Ninety years ago Pretoria did not exist. Today it is a city of nearly 100,000 inhabitants, and covers an area of sixty square miles. It was formally founded in 1855, but its real origins date back another forty years, to the time in fact when Britain purchased the Cape from the Dutch Government for the sum of £6,000,000.

Many of the Dutch settlers disliked the new regime and decided to move off northwards in search of independence. It was no easy journey, and even the survivors found that they had not escaped England. Like a fussy governess she followed them, claiming their welfare as her responsibility. Antony Trollope went so far as to describe them as " migrating English subjects with a *right* to English government." The Boers, curiously enough, persisted in thinking otherwise, and England eventually had to give way, and guarantee non-interference in the new republic which by now had settled in the high rolling country beyond the Vaal River.

In 1855 Martin Wessels Pretorius purchased a couple of farms on the Arpes River, and founded the city of Pretoria in memory of his father, a general of the great trek. An amateur surveyor called Du Toit was commissioned to lay the place out, and two years later it became the seat of the government.

Troubles soon attacked the young republic. For three years civil war raged, followed by a series of Kaffir wars which reduced the country to the verge of bankruptcy. Mr. Burgers, elected President " despite advanced theological views," was unable to stem the growing discontent, and in the stuffy little parliament house, so a contemporary and fastidious diarist records, the tempers as well as the persons of the members grew less sweet. The discovery of gold in the Eastern Transvaal was a temporary stimulant to trade, though it meant discarding the old legislation of the country which decreed a fine of £500 for any person " who should find gold, or who should be so foolish as to make his discovery public."

A native hut

[Continued on page 41]

PRESENT

OFFICIAL ARCHITECTURE

1, Simon Bekker School, Pretoria West. This is an Afrikaans-Medium mixed school designed for the Transvaal Provincial Administration by A. V. Nunn, with Hellmut Stauch as collaborating designer. Materials used are dark red facing bricks, ivory colour steel windows, and a corrugated iron roof. 2, Meteorological Laboratory, designed by the Public Works Department. It is constructed with a reinforced concrete framework with steel windows and dark red facing bricks.

PRIVATE ARCHITECTS' WORK

3, A private house, designed in the traditional manner by V. S. Rees-Poole and typical of the more academic domestic architecture. It is in brick and stucco, with a reed thatched roof and teak windows. 4, Marchie Mansions, a striking contrast to the above. A small block of flats designed by A. V. Nunn and Hellmut Stauch collaborating. There are two similar blocks in the scheme, one behind the other, and each contains four flats entered from the rear. Note the generous balconies and sunblinds which are essential in South Africa. The materials used are a reinforced concrete frame, corrugated iron roof, red facing bricks and stucco painted pale grey and white. Steel windows are painted white, railings ink-blue and scarlet, and the blinds are striped blue and white. 5, Hochstetter House, also designed by A. V. Nunn and Hellmut Stauch. The ground floor contains shops with offices over, the remaining floors consisting of one room flats. The framework is reinforced concrete with cill walls faced with black pre-cast terrazzo tiles; blinds are striped scarlet and white and the letters are scarlet.

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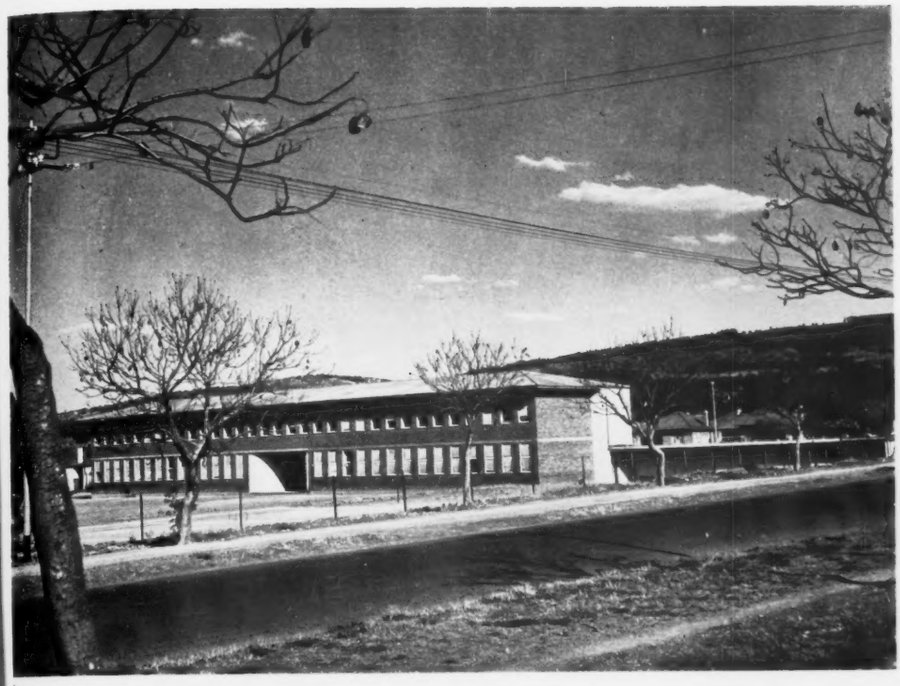
DAY ARCHITECTURE IN PRETORIA



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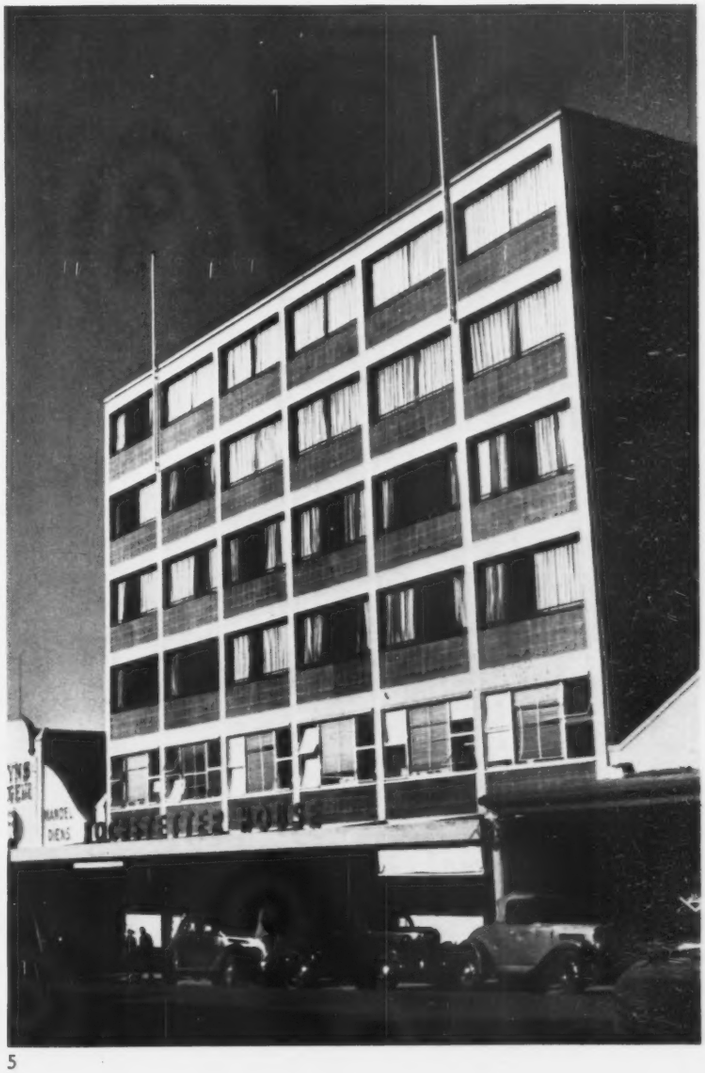

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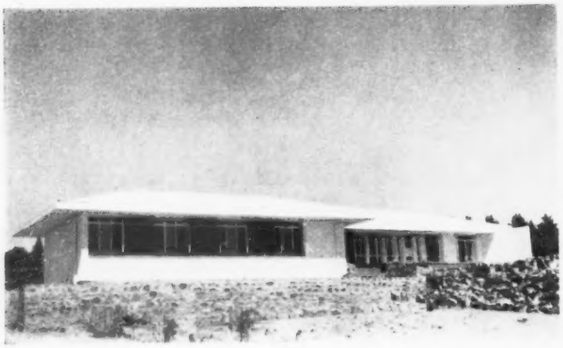

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[Continued from page 38]

In spite of gold the financial position became gradually worse. England thought it was time once more to interfere, and in 1877 Sir Theophilus Shepstone, the son of a minister turned architect, was sent with orders to annex the Transvaal "if it was desired by the inhabitants and in his opinion necessary." Apparently it was both. Sir Theophilus accordingly rode into Pretoria with eight civil servants and twenty-five policemen, and a British Residency was set up in the town. "The Military," writes a contemporary, "formed a great attraction. Twice a week the band played selections of music either in the square or at the flagstaff in the camp." The annexation, described by Trollope as an "imperative necessity," looked like being a success. Even President Burgers, who had been presented with a government annuity of £300 which he always described as a pension, said that "the wrong done was to the advantage of everyone concerned." But the Boers were not long diverted by martial music. Discontent became open rebellion, and at Majuba Hill a British force was routed and its general killed. Mr. Gladstone yielded, and granted the Boers once more a limited independence. On hearing the news, disgusted British residents of Pretoria buried the Union Jack in the dust.

Two years later Johannesburg was founded, and the country settled down to a period of reconstruction under the control of Paul Kruger. As befitted a man who had read the Bible but no other book, his methods of government were patriarchal. All day long he sat in his top-hat and sash on the porch of his little tin-roofed house, smoking, spitting, and administrating. In a shed at the back were stalled the cows whose milk Mrs. Kruger sold to the neighbours. Anyone who wished could arrange an interview with this surly, obstinate, but shrewd old man. His people adored him as much as he loathed and despised the foreigners who by now were flocking to the Rand in search of gold. Though Kruger was powerless to stop these adventurers coming, he tried to make life difficult for them when they had arrived. But still they came, until they out-numbered the Boers by four to one, and owned nine-tenths of the property. As their numbers grew, so did their discontent. After Kruger had tried to conscript them for service in a native war, England was roused to protest on their behalf, and Sir Henry Loch was sent on a mission to Pretoria. Cheering Englishmen took the horses from his coach and dragged him triumphantly through the streets, singing Rule Britannia and, says Kruger, "the usual satirical ditties." When Sir Henry's hotel was reached the Englishmen dispersed, and the President was left seated outside, in a coach without horses, and entangled by some mistake in the Union Jack.

The visit of Sir Henry Loch did not improve matters. A tense situation culminated in the Jameson Raid.* Relations became more strained, incidents occurred, a conference failed, notes were interchanged, and an ultimatum was rejected. The course of the Boer War is too well known to be recounted here. In 1899 the war broke out, and the Boers rode out to fight in their claw-hammer coats and crepe-bound shovel hats. At first success rewarded their bold tactics, but soon the tide turned. Lord Roberts occupied Pretoria, and Paul Kruger fled to die in exile. Peace was signed at Pretoria in 1902, and not long afterwards the Transvaal was given responsible government. Once more the town settled down to self-development and prosperity. Streets were smoothed and lighted, and a sanitary concession granted by which the contractor made bi-weekly visits for the sum of 7*s.* 6*d.* per week. A tramway service was inaugurated and railway communications improved. By 1910 there was a budget surplus of £2,000,000. With this the State decided to build a huge block of government offices in the hope, later gratified, that Pretoria would be appointed capital of the Union.

By 1912 there were eleven miles of sewer in Pretoria, and in Church Square the Town Council were carrying out "sculptural and architectural adornment of the highest class in granite." A university college was built "in the free Byzantine style" and several schools

University College, built in 1912

were founded. Pretoria in 1913 was evidently on the crest of a wave. Even the Great War and the 1914 rebellion did not prevent the spread of the city's growth. Indeed the difficulty of obtaining imported goods during this period encouraged the setting up of local industries with their accompanying townships. Development was still however on a small scale, and even in 1920 there were few buildings to be seen over two storeys in height. Only, in fact, during the last ten years has Pretoria begun to take on the appearance of a modern city.

Despite its straggling size, Pretoria does not disclose itself at a distance to the traveller arriving from the south. It is not seemingly until the last moment that the pale, scrub-dotted hills part, to reveal the city lying spread across the valley. Apart from a jagged outcrop of sky-scrapers marking the city centre, and the distant pencilled chimneys of the industrial area, one might be looking down upon a huge garden suburb. It is laid out on a rectangular grid pattern, composed of regular units, but the usual rigid inflexibility of the chequerboard plan seems to be absent. This is due to the fact that most of the streets are tree-lined, and that the houses, predominantly single-storeyed and completely detached, seem to disappear among the foliage of their own gardens. This small scale rural appearance is perhaps the greatest charm of Pretoria. In the broad and sunny streets and shaded sidewalks there is still something left of the leisurely dignity of a country town, an atmosphere which no longer can be found among the crowds who hurry along the draughty canyons of Johannesburg. But already this is passing. Blocks of flats, the vast residential strongholds of the modern city, have begun to appear, and the snobbery which condemns the bungalow is pushing roofs above the trees. Development too is climbing up the sides of the surrounding hills, forming a jumpy silhouette along the ridges, and flowing over into the treeless veldt beyond. New roads scar the hillsides, and the city's centre has the raw untidiness of a place which has gone up as it were overnight, and which nobody has had time to finish. To the inhabitant the city may be remarkable only because its flag-days are as numerous as its teashops. To the visitor it is a city of strange contrasts, of white-tyred Packards and lumbering ox-waggons, of corrugated iron and glass bricks, and of gardens which look at once parched and luxuriant.

* Jameson was later tried at Bow Street and sent to Wormwood Scrubs. He lived to become Prime Minister of the Cape, a baronet and a Privy Councillor.

SMALL HOUSES, INCLUDING TYPICAL SPECULATIVE BUILDING

6, 7, & 11, small architect-designed houses in the suburbs of Pretoria. 6, designed by Douglas Cowin, with its wide eaves, shallow pitched iron roof and projecting west screen wall, is a typical example of the contemporary domestic style now being evolved in South Africa. 7, designed by Hanson, Tomkin, and Finkelstein, owes more to foreign influence, as does No. 9, a block of flats designed in reinforced concrete by the same firm of architects. 8, 10, 12, 13, examples of good class suburban houses, carried out by speculative builders, and showing the generally high standard of design. All the houses illustrated, except No. 7, are built of brick, rendered or untreated, with standard steel windows and corrugated iron roof.

Photographs by Margaret Casson. Sketches accompanying the article by the author.

Tiny tin-roofed shacks huddle against multi-floored office blocks, and in the heart of the business quarter native urchins play among the stones and rubble of vacant sites so long deserted that the weeds upon them have grown thick and high. Trolley-buses hum confidently along metalled roads which at the terminus develop the surface of a dried river bed. A flashy shop-front, gleaming in black glass and chromium, is fixed to a backing of botched brickwork and shapeless framing, which in turn tumbles into a collection of outhouses, crazy boarding and piles of rubbish. On the kerbstones of the shopping quarter, among the parked and shimmering cars, squat the natives, giggling and chattering, clad as brilliantly as macaws and as inconsequently as the Marx brothers.

At times this contrast of primitiveness and sophistication is unpleasantly sharp. Within half a mile, for instance, of the stone-fronted office-blocks is a huge Indian residential area, a dusty maze of rutted tracks and ramshackle huts, ill-lit, odorous and noisy. This district would be a disgrace to any city, especially as inertia, and not poverty, is the only reason for its existence. That many of the inhabitants are not poor is obvious from the glossy cars which stand outside the rotting huts, and by the gleam of cut-glass and polished mahogany within. Nor can a city plead lack of means which has just spent a quarter of a million pounds on a city hall, a " prestige " building which could well have awaited more important tasks.

About two-thirds of the city's population is white, and of these the majority is Afrikaans speaking. It is a middle-class population, for as has been pointed out there is in South Africa no real aristocracy, no class of idle rich, and the working class is largely composed of coloured people and " poor whites." Like the Irish, the Afrikaners are a race of politicians, and between them and the British there is considerable friction, which is kept alive by unscrupulous politicians in search of self-importance.

The extremists' movement is led with all the fervour of a crusade by a pro-Nazi politician who was once a minister of the Dutch church. Its members have the usual sentimental reverence for manual labour, and if very keen, eschew such examples of civilization as cosmetics and the cinema, and even at times wear the costume of a hundred years ago, beards and bonnets, corduroys and print dresses. It is, of course, a commonplace that a politically subject people is always excessively conscious of its past, but it is seldom carried to such lengths.

The living conditions of the natives who form the remaining third of Pretoria's population are not easy, owing to the strong colour bar. They are forced to live in locations at a considerable distance from the city. They may not enter an ordinary cinema or bus, nor any but their own railway coaches and post offices. Though nominally represented in Parliament, and possessing a Native Advisory Council, they have no vote. In proportion to their income they are considerably taxed, and education is not provided free. For an average wage of three pounds a month they do all the heavy and rough work in the city, as well as domestic service. These conditions of life often embarass and at times revolt the stranger, but the difficulties in improving them should not be minimized. It would be a mistake also to suppose that there was any serious dissatisfaction among the natives about their treatment. Inter-tribal factions and lack of public spirit are enough to prevent concerted complaint. But co-operative effort and public spirit are products of education, and today so many natives listen to the radio and read their newspapers with intelligence that they can no longer be regarded as an ignorant and witless people. Upon the basis of their cheerful and cheap labour the whole social structure of the country is built, and increasing sophistication, which it would be mistaken to check artificially, is bound in time to make the foundations gently rock. Whether the structure above will be endangered more than superficially remains to be seen.

The districts or townships into which Pretoria is divided are still for the most part bounded by the lines of the original farms from which they have grown. Planned at first without much control, they are now regulated by an official body called the Townships Board, which decides upon the permissible type and density of development, the width of streets, and the provision of sites for schools, churches, playgrounds and parks. Rectangular planning is generally enforced, using a more or less standard unit of area called an erf. The average dimensions for this are 220 feet by 120 feet, the shorter side being the road frontage. The advantages of a standard plot are many, but with the increasing price of land, a plot of this size often becomes an unwieldy and uneconomic unit. The tendency therefore today is to plan the less smart town-

An Indian shop in the native quarter of Pretoria

ships on a half-erf unit. As houses are always detached, the effect is often unpleasantly confused, especially as each house has separate outhouse quarters for the native servants. An obvious solution would be to plan these outhouses on neighbouring plots as a single group of buildings, but this does not seem to have been anywhere attempted.

The streets are comfortably broad, and except in the poorer districts, clearly labelled with standard name-boards. Apart from the gay, yellow-painted hydrants, street furniture is scarce. Pillar boxes and telephone kiosks are rare and hard to find, there are no litter bins, and only two discoverable public lavatories. Communications are expensive, and in the city centre, unimaginatively planned.

The author of the official guide-book, who can turn a phrase as well as the next man, describes Pretoria as being " graced with a large number of remarkably fine buildings." Chief among these, of course, are the Union Buildings. When it was decided to proceed with their erection thirty years ago, it was considered, we are told, " in no mean and pettifogging spirit," and they actually cost about £1,200,000. From their site on Meintjes Kop they dominate the city like the Bishop's Palace at Salzburg, and are certainly one of Sir Herbert Baker's most successful works. The silhouette is imaginatively handled, and sits handsomely upon the sort of site of which every architect has dreamed, but which he rarely meets after leaving the fifth year studio at school. The semi-circular forecourt is not so happy, being terraced and balustraded within an inch of its life. It is so full of steps, fountains, pools, bridges, urns, balusters and pavilions that it looks as crowded as a cemetery and as elaborate as a piece of fretwork. Before the railway station, also by Sir Herbert Baker, stands the statue of Kruger in frock coat, sash and shovel hat, surrounded by his bearded Voortrekkers. The latter were removed by Kitchener after the Boer War, but returned by King George V.* Symmetrically placed each side are the Museum, an essay in American-Classic by the Public Works Department, and the new City Hall. This remarkable and repellent building is built of smooth elephant-grey granite, and from its beehive tower a carillon occasionally and jerkily taps out " Home Sweet Home."

The remaining official buildings have little architectural interest, nor have the churches throughout Pretoria been well served by their designers. With the exception of two examples, there is no church of any architectural merit what-

* When the original sketches for this work were shown to the old President, Mrs. Kruger suggested that the stone top hat be made hollow and kept filled with water for the use of birds. This charming and practical scheme was not, unfortunately, accepted. The statue is illustrated in the headpiece to this article.

soever, the new Dutch churches being particularly hideous. But as in many cities, the smaller buildings have the most interest. Paul Kruger's house, for instance, used for many years as a maternity home, has now been restored as far as possible to its former state. It is a demure little building, looking with its faintly Gothic gables, its cream stucco, and brown gimcrack woodwork, just like a country station on the Great Western Railway. More remarkable, if less attractive, are the many other surviving buildings of the last century, in whose architecture the possibilities of cast-iron as a decorative material are fully exploited. Their arcaded balconies, roofed with corrugated iron, and adorned with scrolls, arabesques, florid brackets and elaborately crowned columns, are familiar features of every South African town. These motifs are associated, for most people, with the tramway shelter, with the pier pavilion, or the conservatory set among the conifers of a suburban garden. Their frequent appearance in the veldt is due apparently to the enterprise and persuasive ability of a salesman travelling in the 60's for a famous Glasgow manufacturer. Few men have had so wide an influence upon a country's architecture, and there are few towns in the Union which do not bear rusty witness to his triumphant passing.

The Museum

The City Hall

Eclectic architecture in a mushroom city. Top, a conglomeration of oriental motifs surmounting vaguely classical façades. Bottom, the late Victorian town house, partly a debasement of the Dutch tradition, partly an attempt to satisfy climatic demands in a period manner and partly the result of a too enthusiastic employment of ready-made imported materials such as the ubiquitous iron castings.

Buildings in the Transvaal are submitted to considerable strain from the vagaries of the climate. It is a district of blazing hot days and frosty nights, of sudden torrential storms and long baking droughts. Temperatures can vary by as much as 30 degrees in a few hours. Such conditions have necessarily influenced local building technique.

Away from the cities and railway lines the natives still use the traditional building methods and materials of sun-dried mud, reinforced with rough poles, and reed thatching. Occasionally the huts are adorned with repetitive patterns carried out with coloured earths. The country houses and farms of Europeans are built usually of brick, and roofed with corrugated iron, though occasionally they are planned as a group of "rondhavels," or circular huts, linked by open verandahs. Brick, stone and cement are local products in Pretoria, and the new steelworks provide all the small sections required by the building industry. Large structural sections however must still be imported, and for this reason reinforced concrete is almost universally used for the framing of multi-floored buildings. Steel windows are made up locally from imported sections.

The local bricks are of an excellent hard quality, but until two years ago only obtainable in one texture and colour, a faintly irridescent mauve-pink which is a universal and repulsive feature of Pretoria's older buildings. Today, however, rendering and colour washing are frequently used, and bricks are now obtainable in more attractive shades of buff, biscuit and brown.

Owing to the fierce hailstorms often experienced in the Transvaal, tiles are rarely used for roofing. Shingles, slates and thatch are found on the more expensively finished houses, but corrugated iron, laid to a very flat pitch, is by far the commonest roofing material. Trusses are usually built up on the light "Belfast" principle.

Hardwoods for floors and joinery are obtainable in a wide range, but deal and carpenter's timber has to be imported. For this reason, and also because of the adverse climatic conditions, a timber building is rarely seen. All equipment, such as glass, sanitary ware, door furniture and light fittings, is also imported.

Constructional methods for houses do not differ much from those used in England, though external walls are often no more than

The Union Buildings, designed by Sir Herbert Baker

"Nor have the churches throughout Pretoria been well served by their designers. With the exception of two examples, there is no church of any architectural merit whatsoever, the new Dutch churches being particularly hideous."

The present century has seen the exploitation of native markets by the western business man and the architecture of a region often bears witness in some form to the energetic salesmanship of a company producing an easily used material. Cast iron was South Africa's predominant purchase from the cornucopia of the Victorian manufacturer and its abundant use in construction and decoration remains a notable feature of South African towns.

nine inches thick, and concrete slabs are commonly used instead of timber for bedroom floors. It is unusual, also, owing to the dryness of the ground, to cover the site with concrete.

Workmanship and finish generally are of a low standard, though owing to the large amount of Government work done in Pretoria, the standard is probably higher here than in Johannesburg. This roughness is due partly to the fact that owing to the boom of the last few years buildings are erected too hurriedly. The real cause, however, is that it is almost impossible for the contractors, however conscientious, to get really skilled tradesmen, or even men who take more than a superficial interest in their work. Contemporary architecture with its simple forms and plain surfaces depends for its success above all upon precision of workmanship, and the lack of it is a serious handicap to those designers who wish to make the fullest and best use of modern finishes and materials.

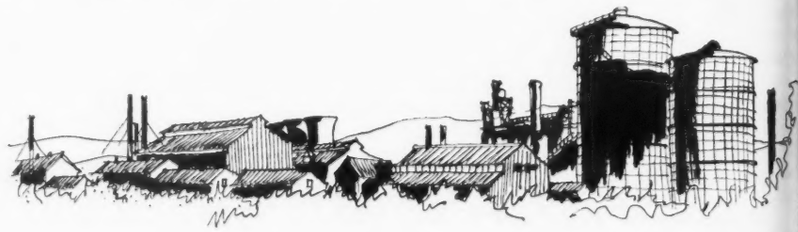
Official architecture in the Union is carried out by the Public Works Department, whose chief offices are in Pretoria. They are assisted by subsidiary and independent offices set up for each province, under the general title of Provincial Administration. Being a comparatively new department, the P.A. does work which is considerably more lively and enterprising than that of the P.W.D., whose architecture is usually dull and always conventional. Money is not generously granted for P.A. work, and the buildings are as a result direct, simple and unpretentious. Colours are used with imagination, and although planning problems are usually similar enough to make possible the standardization of certain materials and dimensions, work is not turned out from a stereotyped pattern. Monotony is also avoided by the frequent delegation of official work to architects in private practice. There are about twenty of these in Pretoria, and during the building boom of the last few years they have all been kept busy, particularly with the design of flats and houses. The former are planned in the conventional manner, but for the most part on a small scale, few blocks exceeding four storeys in height. Except in the smarter residential districts, houses conform to the single storey type traditional to this country. Architects do not therefore have to struggle with the familiar problem of English designers, the small house which always looks higher than it is long. Life in South Africa is largely spent out of doors and, in the country at least, the "stoep" is used more than any other room in the house. For this mode of living the single storey house which brings its interior into the closest harmony with its external surroundings cannot be surpassed.

For many reasons the bungalow has never been properly studied in England as an architectural problem. Here, on the other hand, a type of house has been evolved whose individual character owes little to foreign influences, and depends for its success upon the direct way in which it solves the peculiar living problems of the country and climate. Such houses are not particularly novel or experimental in design. Their open plans and generous windows are familiar characteristics of contemporary domestic work in every country. Their significance lies in the fact that they have been accepted by the layman without question, and even in preference to the fake antique. In England a modern building emerges exhausted, and rarely scathless, from its struggles through the familiar tangle of official vetoes, delays, intrigues and appeals. As a result it usually looks as lonely, precarious, and on the defensive as a woman making her first public appearance in a new hair style. In South Africa modern design seems to be not only countenanced but encouraged, and the buildings as a result look easy and at home.

In Johannesburg, where money is plentiful, the position is slightly different. Here the atmosphere is more sophisticated and the architecture more derivative. Every trick in the bag is tried out, and nothing is taken for granted. Here can be seen all the clichés and mannerisms of the so-called "international style," carried out with a shameless gusto which is highly stimulating to the visitor. Pretoria is less exuberant, but in both cities there is a refreshing lack of self-consciousness.

It must not be thought from this state of affairs that bad design is here rarely to be found, or that good design is appreciated with deeper understanding in South Africa than in England. In fact, the general standard of taste is fundamentally lower in the former than in the latter country, and there are plenty of buildings to be found which for frank ugliness could not be bettered even in the smarter suburbs of Le Touquet. Modern architecture flourishes here simply because it is thought to be smart and up to date. It is easy to sneer at the inferiority complex which is revealed in the dread of being thought one minute behind the times. At least it is more enterprising than the reverse snobbery so often found in England, which prides itself on remaining obstinately out of date. But that modern design is appreciated principally in the name of fashion is shown by the way in which most of the houses are used and furnished by their owners.

In England it is rare to find a common or flashy furnishing scheme within a well-designed contemporary house. As a rule a man who commissions a modern architect to design his home by that very act shows himself as possessing a certain standard of taste. In South Africa this does not seem to be the case. However well shaped the rooms, however skilfully planned, they seem to be regarded merely as containers in which to pack, as closely as possible, furniture of the most vulgar and misshapen kind. Not since Paris in 1925 has the equal of these rooms been seen, with their hideous *melée* of mirror-polished veneers, chromium plating and jazz patterned fabrics. The average householder's idea of a furnished room can be deduced from the fact that it is not uncommon for architects to be asked not to provide large rooms, "because they take such a lot of furniture to fill." It is disheartening of course for a designer to see, for instance, the plywood back of a huge wardrobe placed against the inside of a long stretch of window, but the attitude this action shows is of only temporary importance. Architects are possibly being employed for the wrong reasons, but at least they *are* being employed, and by the sort of people who in England would never consider such action. This is an important and hopeful sign, for with the help of such widening patronage, the dead weight of public indifference to design will gradually be removed, discrimination will eventually follow, and architecture in South Africa thereby be assured of a lively and successful future.

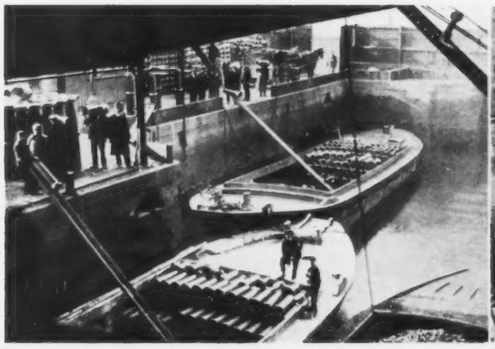


1

CURRENT ARCHITECTURE

OFFICES AND SHOWROOMS

T. P. BENNETT AND SON



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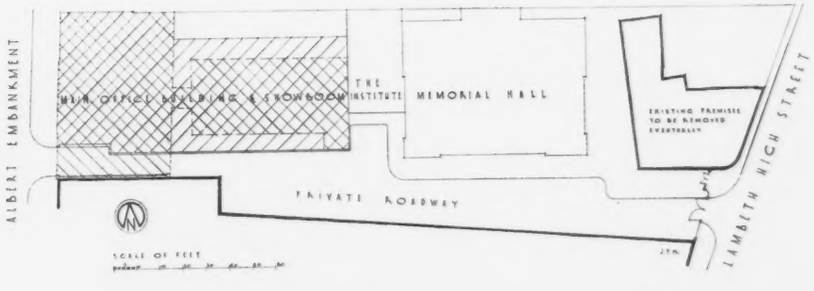
1, the rapidly changing appearance of Albert Embankment is illustrated in this view showing the new Doulton building on the extreme left with the familiar tower of the old building in the right background. Part of the new site consists of the old tidal dock used by the company for loading barges, 2. The entry of the river to this dock was sealed off by a concrete retaining wall 3 ft. 6 ins. thick. The dock was emptied and tanked with asphalt, 3, and is now occupied by the two basement floors of the main office building.

THE SITE The new premises for Messrs. Doultons occupy a site about 100 yards east of the old premises with a frontage of 70 ft. to Albert Embankment and opposite Lambeth Palace, with High Street, Lambeth, on the east side. The site is known as the Doulton Dock site, as a large part of the space was originally a tidal dock used by the company for loading barges.

PLANNING The new buildings comprise an Institute, a Memorial Hall and the main office building. The latter stands on the part of the site taken up by the tidal dock. It consists of two basement floors, ground floor and six upper floors, and a showroom wing with one upper floor, provision being made for four future floors if required. The ground floor is devoted to display bays and a special display hall and the sixth floor to a staff luncheon club and stores, the intervening floors being used for general office accommodation. At the rear of the site, adjacent to Lambeth High Street, is the Memorial Hall containing an auditorium to seat 250 people with a stage, dressing-rooms, kitchen and buffet counter. It is for use by the staff for social activities and facilities are provided for dancing, table tennis and theatrical and cinematograph performances. The Institute links the Memorial Hall to the rear of the showroom wing of the main building and is intended for workmen's use. It includes a bar and buffet, a billiards room and lavatories.

SITE PLAN



OFFICES AND SHOWROOMS

T. P. BENNETT AND SON

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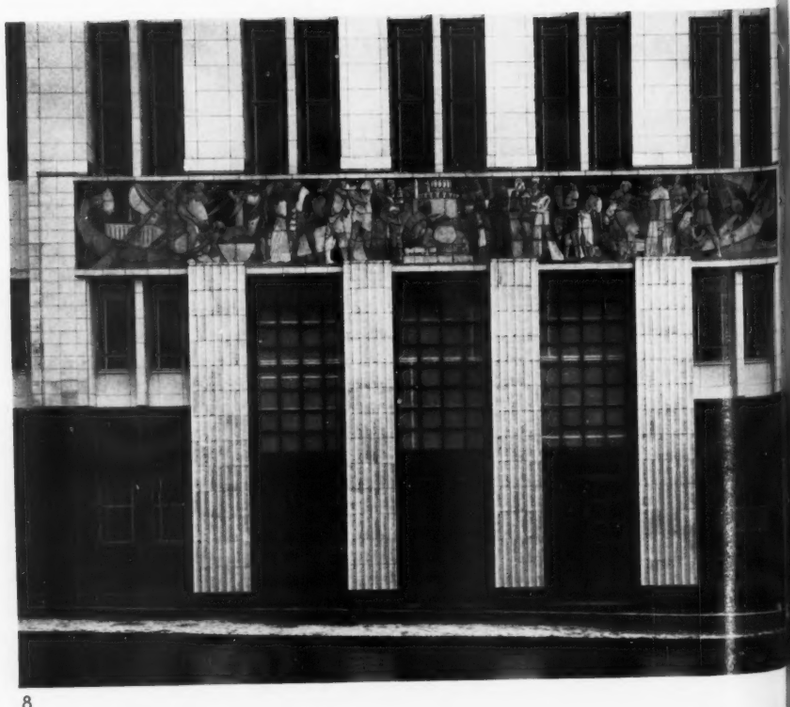
The showroom wing of the main building leads by way of the workmen's Institute to the Memorial Hall, 4, which includes an auditorium, 5, which can be cleared for use as a dance hall. The building has been erected to replace a memorial to the late Sir Henry Doulton and the long association of the firm with the district of Lambeth. In the entrance hall, 6, is a roll of honour of employees of the firm who lost their lives in the Great War of 1914/1918.

7



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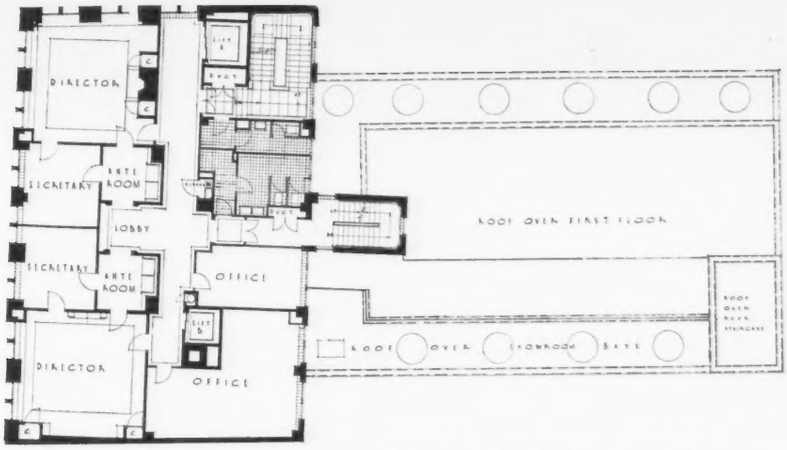
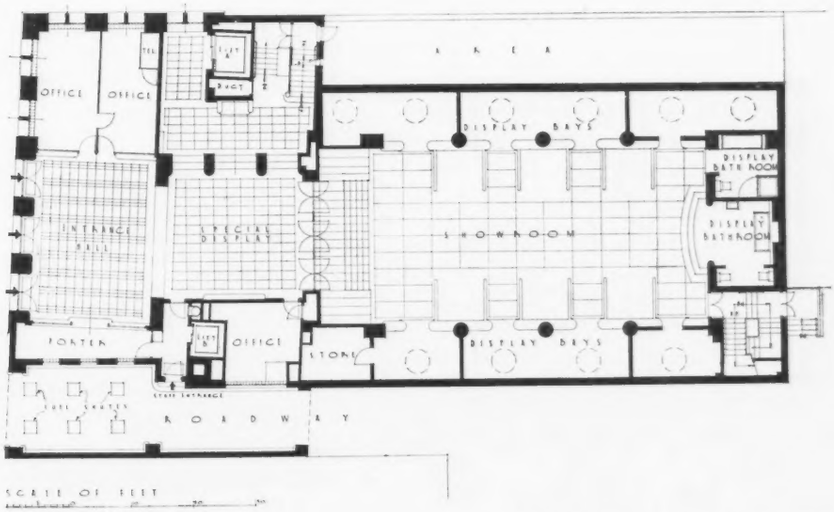
The main clerical office, 9, extends over the length of the showroom wing. The Directors' and Secretaries' offices are situated at an upper floor overlooking the river.



UPPER FLOOR PLAN



GROUND FLOOR PLAN

CONSTRUCTION AND MATERIALS The main building situated over the old dock site is of steel frame construction supported on a concrete raft foundation. Floors are hollow tile and the walls are brick panel with a glazed terra-cotta facing manufactured by the clients. The bronze entrance doors are framed by four fluted pilasters in gold terra-cotta. The Memorial Hall is constructed of brick with steel stanchions and beams used for the auditorium only. It is faced with dove-grey mottled terra-cotta slabs with a green band at plinth level. The Institute is of similar construction with stud and plaster board partitions internally.

EQUIPMENT AND FINISHES The main entrance hall, staircase and display hall are panelled with walnut veneer flush panelling with a crossbanding of burr walnut. The floors throughout this section are of Imperial travertine with Tinos marble margins and coved skirtings. For the remainder of the building sound-proofing floors are used finished with 3 in. pyinkado strips except in the luncheon room which has a maple floor. Indian laurel, figured teak, Australian black bean and Cuban mahogany are used in the panelling of reception and board rooms and directors' offices. Lavatories, kitchens and store rooms, have vitreous tiled floors and the walls are tiled to a height of 5 ft. The building is heated by an accelerated hot water system and vectairs, a separate boiler providing the hot water services. Separate ventilating plants are installed for the two basement floors and the kitchens on the sixth floor. Electrical wiring throughout is installed in a duct system under the floors enabling light and power points to be tapped at approximately 3 ft. units in any room.

Travertine is used for the floor of the entrance foyer in the Memorial Hall with walls panelled in figured teak with zebrano cross banding. The floor of the auditorium is maple strip and the panelling similar to that of the entrance foyer. It is heated independently of the main building by a gas fired hot water system and also has an extract ventilation plant for the auditorium.

10

7, The main elevation to Albert Embankment overlooking the river. Above the main entrance, extending for nearly 50 ft. along the frontage, is a decorative panel, 8, designed by Gilbert Bayes illustrating the history of pottery manufacture. It is carried out in different shades of salt-glazed stoneware manufactured by the clients. 10, part of the showroom wing on ground floor level with bays for the display of baths and sanitary ware.

11

11, the entrance hall leading through on the axis of the building to the display bays and showroom wing. Surrounding the hall are coloured tile panels depicting the coats of arms of the towns in which Messrs. Doulton's works are situated. 12, the chairman and managing director's office panelled in figured teak. 13, another director's office panelled in Australian black bean. 14, the staff luncheon club on the sixth floor of the building overlooking the river.

T. P. BENNETT AND SON

OFFICES AND SHOWROOMS

12

13

14

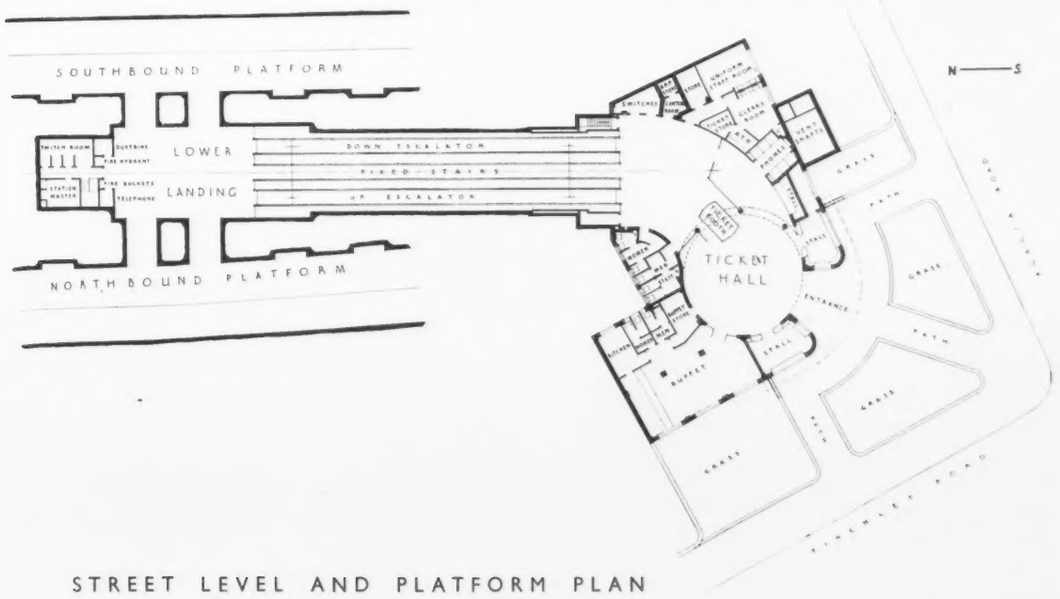
UNDERGROUND STATIONS

S. A. HEAPS

1, the Acacia road elevation.

THE SITE St. John's Wood Station is one of the two new stations constructed by London Transport on the new Bakerloo Line extension to Stanmore. It is situated on the corner of Finchley Road and Acacia Road between the old Metropolitan Line stations Lords and Marlborough Road, and caters for the travelling public previously served by these stations.

PLANNING The station is set back from the old frontage lines to conform with the future London County Council road widening scheme, the forecourt thus formed being laid out with grass beds between the entrance paths and the existing trees being preserved. The ticket hall is curved, to give an effective approach to the escalators, the position of which is dictated by the station tunnels beneath. The front part of the hall has a high ceiling, circular in plan, lit by clerestory windows, and contains the ticket booth, ticket machines, etc., the inner part of the hall having a ceiling at a lower level. The high circular part of the ticket hall is flanked by lower wings containing shops, buffet, public telephones, staff rooms, lavatories, etc., access to these premises being direct from the ticket hall. The escalator tunnel contains two escalators and a fixed staircase.



STREET LEVEL AND PLATFORM PLAN

2

3

2, the interior of the circular ticket hall. The walls are lined with faience slabs to a height of 8 ft. 3, the false ceiling in the ticket hall of asbestos cement board painted cream with metal sections in an apple green colour. The same materials are used for the curved, waterproofed ceiling over the escalators. By the use of these materials the problem of dampness experienced in escalator tunnels has been overcome. 4, the top of the escalators. 5, the escalator shaft.

UNDERGROUND STATIONS

S. A. HEAPS

CONSTRUCTION AND MATERIALS The station building is steel framed. The steelwork for the circular part of the ticket hall and the flanking wing on the Finchley Road frontage has been designed to take the loads for a future superstructure of full Building Act height.

An interesting feature at this station is the design for the walls and ceiling at the head of the escalator. On the elliptical plan shape produced by the horizontal intersection of the escalator tunnel is raised a window treatment in concrete and glass lenses. A small clerestory of similar construction facing the shaped window gives some direct light down the slope of the tunnel providing a view of daylight from platform level. The lintels of these two windows being at different levels the ceiling between them is formed by a sloping and shaped reinforced concrete slab. The exterior facing bricks are russet brown, the canopy cills, lintels and copings being in concrete and the skirting in black polished granite.

EQUIPMENT AND FINISHES The ticket hall walls are lined with faience slabs to a height of 8ft., the clerestory windows are of the concrete and glass type the interior panels between the windows being in golden brown bricks with concrete facings. The floor is laid with 12 in. square pressed cement tiles with $\frac{1}{2}$ in. black carborundum joints. The false ceilings are asbestos cement board fixed with metal T sections by the wedge method. That in the escalator tunnel has a waterproof lining in addition, and any moisture is drawn off. The woodwork for the shop fronts, doors, ticket booth, poster frames and escalator decking, etc. is Queensland Silky Oak. The walls of the lower hall and platforms are lined with 6 in. square cream tiles and laid out with the necessary poster panels. The name of the station appears on a continuous tiled frieze at a height which can conveniently be seen from the trains. Seats and automatic machine units are recessed in the platform tunnel wall. The staff room walls are tiled to door heights with 5 in. square cream tiles, the floors being of red asphalt. The lavatories are tiled with 6 in. square grey tiles and the floors are of grey terrazzo. The lavatory partitions are precast tiled slabs.

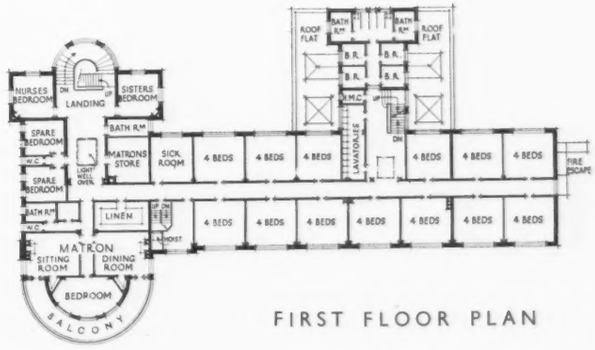
4

5

CONVAL-
ESCENT
HOMES

HARRY S. FAIRHURST AND SON

1, a view from the north west showing the lower ground floor service quarters, and above, the terrace which runs outside all the main rooms.

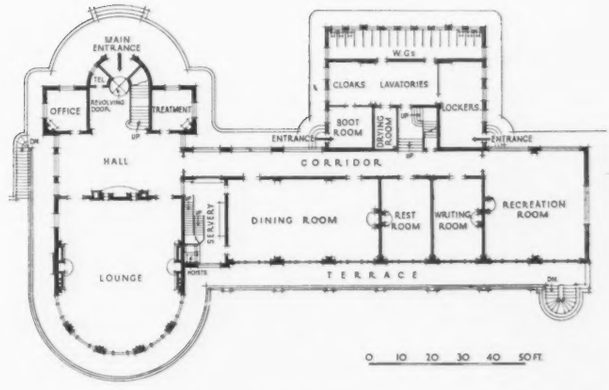


FIRST FLOOR PLAN

THE SITE The home is intended for women and has been built for the Manchester and Salford Hospital Saturday Fund. The site is on a hillside at Arnside, Westmorland, overlooking the sea with distant views of Grange-over-Sands and the mountains of the Lake District.

PLANNING A bedroom containing four beds was found best to satisfy all requirements and this unit has determined the general planning. A large lounge, dining-room and recreation rooms occupy the ground floor with bedrooms on the first and second floors, staff rooms and stores accommodation being grouped in the block at the east end of the building. The steep slope of the site has allowed the provision of a lower ground floor in which kitchens, servants' rooms and a gardener's store room are accommodated. A wide terrace connects all the recreation and dining-rooms on the front facing the sea.

CONSTRUCTION AND MATERIALS The building is steel framed with reinforced concrete floors and roof. Externally the walls are of 16 in. brick, rough cast, with white spar and local stone dressings to piers, cills and copings. Flat roofs are asphalted, and terraces and roof promenade are finished with cement tiling. Windows generally are of steel in wood frames.



GROUND FLOOR PLAN

172004

CONVALESCENT HOMES

HARRY S. FAIRHURST AND SON

EQUIPMENT AND FINISHES Rhodesian teak wood blocks are used throughout for flooring except on the second floor where Rhodesian mahogany is used. The kitchen, serveries, lavatory and locker block, bath rooms and W.C's. have tiled and terrazzo floors and wall tiling. In the principal rooms joinery is of French polished oak, elsewhere it is painted pine. Heating is by low pressure hot water system from boilers on the lower ground floor. Electric clocks are installed in all the important rooms.

2, the entrance hall, approached through a revolving door. Two sets of glazed doors flanking the fireplace lead into the lounge.

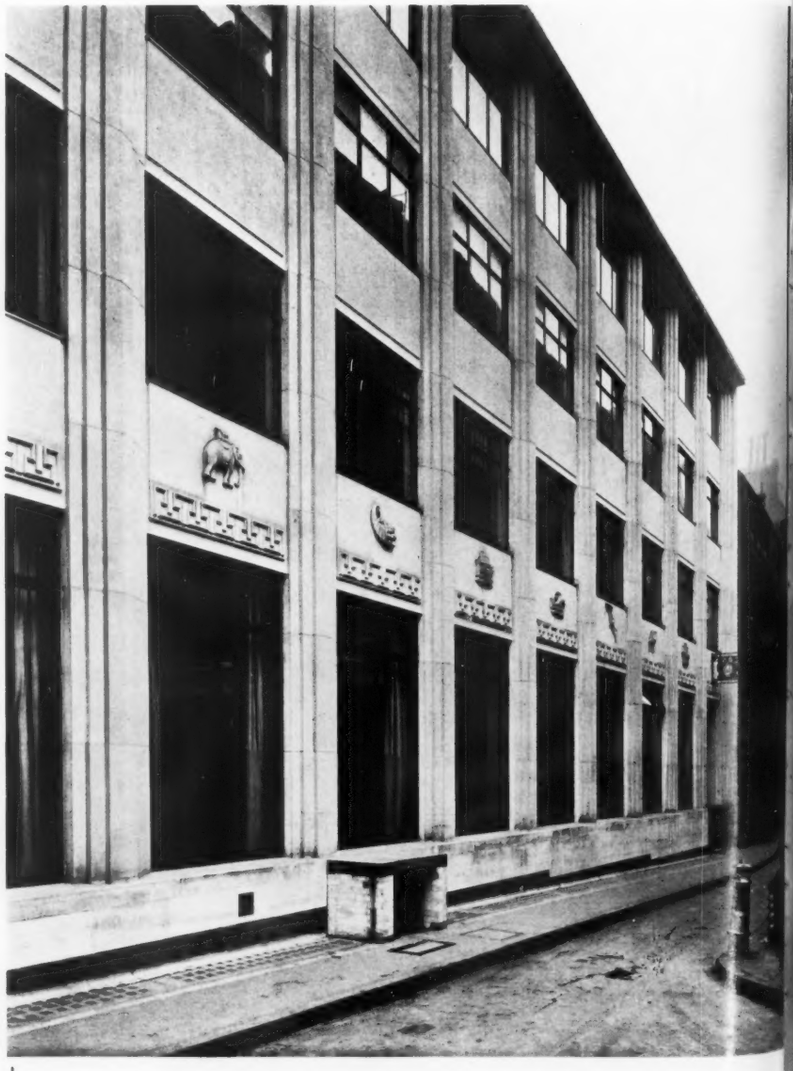
2

OFFICES

*SIR JOHN BURNET, TAIT AND LORNE**

THE SITE The new building for the Chamber of Shipping of the United Kingdom is situated in Bury Court, off St. Mary Axe.

PLANNING The building has been designed for the dual purpose of providing accommodation for meetings of the Council and its various committees, together with offices for the permanent executive staff. The latter occupy the first and second floors. On the ground floor is the Council chamber, the President's room and Library. The basement is designed as a fully equipped gas-proof air-raid shelter.



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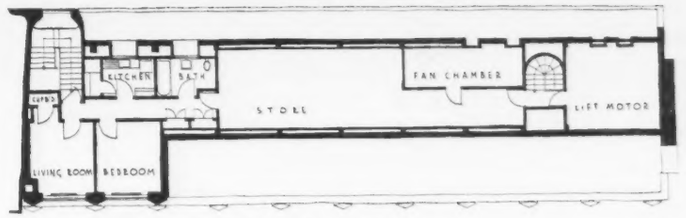
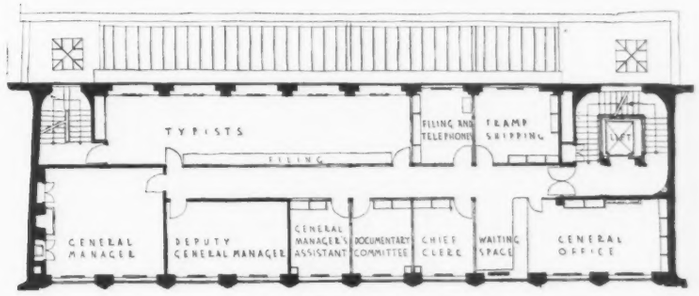
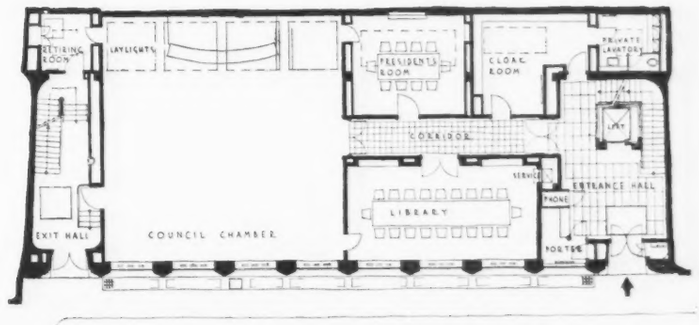
* This work was carried out by Mr. L. G. Farquhar of the firm of Burnet, Tait and Lorne, who is now serving overseas with the Gordon Highlanders.



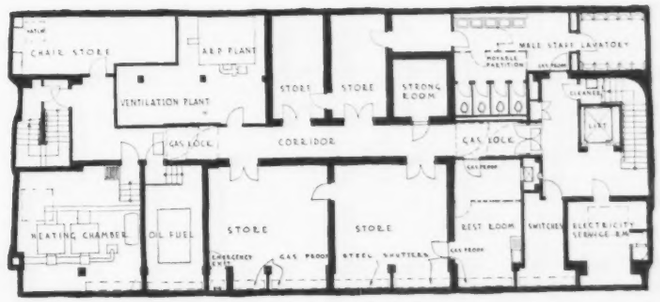
FIFTH FLOOR



FIRST FLOOR



GROUND FLOOR



BASEMENT

2

3

, the main elevation to Bury Court. The vertical line of the moulded piers running from the ground floor window cills to the stone cornice is maintained by setting back the stone spandrels between. The carvings at first floor level emblematic of Shipping, Commerce and Transport throughout the ages were designed and executed by Joseph Armitage. 2, the entrance hall. A corridor to the left leads to the Council Chamber with the President's Room and Library on either side. The Orrefors lighting fitting is a gift from the Swedish Shipowners' Association. 3, a lift entrance at second floor level.

4

4, the Council Chamber 40 ft. square is panelled in natural coloured English oak. The oak carving throughout the Council Chamber and the coat of arms behind the President's chair were executed by E. J. and A. T. Bradford. The furniture was designed by Gill and Reigate and carried out in figured walnut. Secret doors lead from the Council chamber into the Library and President's room, both of which are also panelled in oak. 5, offices on the second floor. The main entrance, 6, has bronze door handles incorporating the arms and symbols of the Chamber of Shipping, and above a coloured and gilded bronze coat of arms both designed by Walter Gilbert. Above the door is an etched and cut glass panel showing the sailing ship Cutty Sark designed by John Hutton.

OFFICES

SIR JOHN BURNET, TAIT AND LORNE

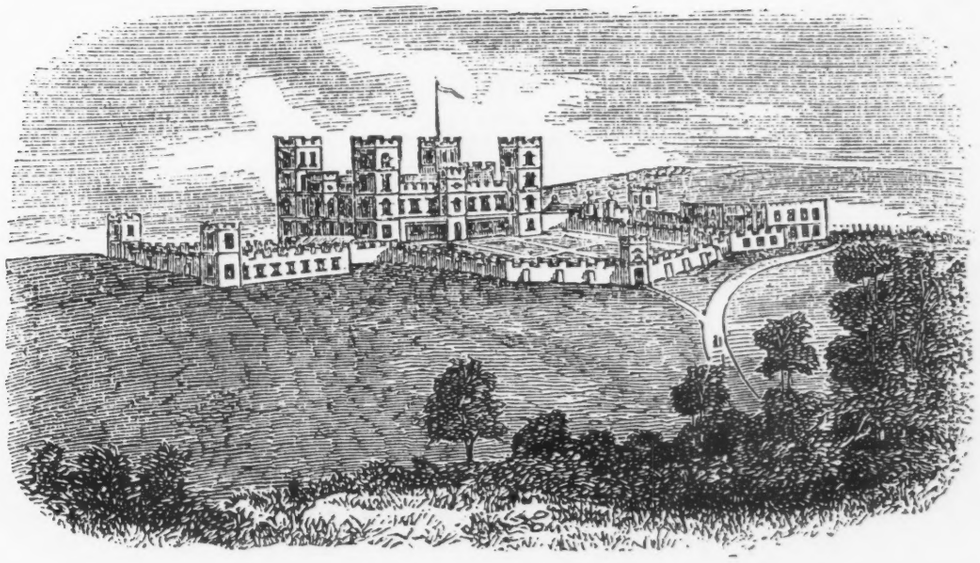
CONSTRUCTION AND MATERIALS The building is of steel frame construction with Portland stone facing on the street elevation. The office floors are subdivided by dwarf partitions 3 ft. high with screens above glazed with clear glass.

EQUIPMENT AND FINISHES The entrance hall is lined with Lunel Rubane marble to a height of 8 ft., and this material is continued as a dado on the staircase to first floor level. The hall is lit with an Orrefors cut and polished crystal fitting presented by the Swedish Shipowners' Association. The corridor leading from the entrance hall to the council chamber is panelled in oak, and above the cornice are heraldic plaques commemorating the successive presidents of the Chamber of Shipping.

5

6

The Unromantic Castle



By John Coolmore

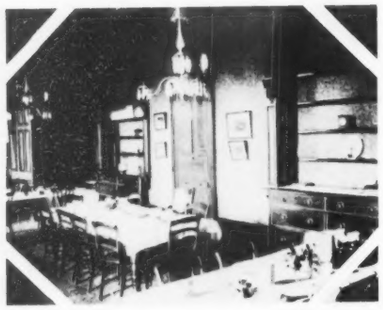
At the end of each day the headmaster came round the dormitories and turned out the gas. We could hear him coming, far away—almost as far, it seemed to us, as Starkholmes or Dethick, the villages where we walked when the ground was too hard for football. His footsteps traced the whole anatomy of the castle, padding along the lower corridors, climbing the private stairs, then traversing three sides of the gallery. Our dormitory was called "the bay" because it had no doors, only thick red curtains in a wide opening. Through this our headmaster would appear, bidding us "good-night, gentlemen," and extinguishing the solitary jet of the chandelier. The mantle glowed and faded into the pitch darkness. It was then that we used to talk and imagine and dream aloud about the building to which our parents had committed us. The four of us in "the bay"—three boys from midland towns and myself, a recruit from a highly conventional school in the unsuitably relaxing South—were nearly half the school, for in 1915 the complement was but eleven. Eleven boys in this immense castle, planned with ludicrous optimism to fulfil a function which it never served and could not serve; decorated with the naïve barbarity of a methodist turned Caliph. No wonder we wove fantasy round it, regaling our minds with delicious horrors and shocking impossibilities.

Of our nocturnal inventions I remember little—only the thrill of invention, of adding another enormity to the ghosts and monsters, secret rooms and walled-up victims, underground passages and concealed machines. Sometimes we half believed our own romances and there was one room where, for no conceivable reason except our own consent, we were reluctant to go alone or in the dark; while the rooms in the Towers, used for nothing, continually empty and continually out of bounds were the seat and origin of no end of lurid school-boy fantasy.

Riber Castle awed us. We felt something of the oppression which Beckford confessed to having experienced in his father's gloomy house, the original Fonthill. Everything at Riber was big and comfortless. There was scarcely a small room in the building. Even the water closets were enormously high with massive seats. The rooms which served as dormitories and class rooms were over-windowed, flooded with light and bitterly cold so that they had to be heated not only by iron pipes behind the skirting but by the biggest cast iron stoves I have ever seen, black rococo furnaces, which projected into the rooms and roared furiously behind iron shutters. But the castle was more than merely gaunt and bare. No building, surely, was ever so completely lacking in grace. Hard and hideous in profile, every formal relation a disharmony, every room and every corridor proclaiming that no critical mind had foreseen or determined its dimensions. I cannot recall one agreeable ornament, one pleasing spatial arrangement in the entire building.

Yet it was a stirring place, and I find it more exciting to look back upon than the suave converted Georgian mansion which might have been the background of one's earliest school days. It was, indeed, a most admirable school. Kept by a clergyman of rugged appearance, great teaching ability, Spartan habits, but humane views as to the essential comforts of a boarding school, it flourished under his methodical rule for nearly forty years and I have never heard an old pupil speak of the man but with respect or of the place but with affection. I could write at length and with a certain nostalgic pleasure about the school; about the chapel, with its perfectly square altar, whose reredos was a plate glass window looking across the Derbyshire hills; about the cricket team which comprised almost the entire school but bravely kept its end up when visiting schools came to play and incidentally goggle at the strange building which they knew only as a grotesque landmark; about the stout, stern but kindly trio who comprised the domestic staff and dwelt, like satellites, in little square castellated boxes round the main building.

But all this represents only an episode in the Castle's history. The school took root in what had been intended for a private hotel, of a specially private and superior sort. To us



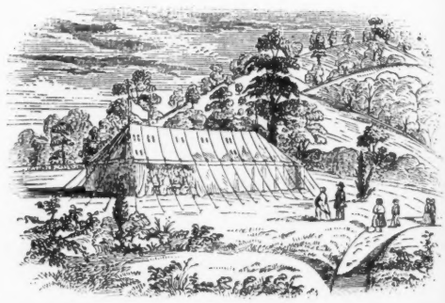
A wave of photographic enthusiasm swept Riber school in 1919, *and these four snapshots are some of the results. Observe the residue of Smedley grandeur in the gaslit dining-room; also the metamorphosis of the conservatory into a school bathroom, partitioned by curtains. The case of stuffed birds, surrounded by photographs of old boys, provided a focus of interest at the head of one of the staircases.*

school-boys, the precise origin of our Castle did not much matter. We knew, however, the name of Smedley. We could see Smedley's Hydro across the valley; we knew Smedley's Wood in the Dethick direction; and in our idle romancing we made the most of a perfectly unwarrantable "Smedley's Ghost," believed to have been seen in the jam store. But it is only for the purpose of this article that I have had the curiosity to find out who this Smedley was. John Smedley, it appears, was born in 1803 and came of an old lead-mining family of yeoman status.* His father, however, had turned from mining to the more speculative and ambitious trade of worsted-spinning, in which, after a short run of success he met with pronounced and persistent failure. He sailed close up to bankruptcy. Then his younger son died and that crushed the poor man, so he left the business in John Smedley's hands, John being then about 20. For nearly 15 years the new master of Lea Mills was properly up against it. To save himself he had to break through the competition of the big Yorkshire wholesalers, and he did break through, largely by striking out new shapes in underclothes and by adapting the cotton manufacturer's technique to wool production. By 1838 "Smedley's hosiery" stood for something and there was a fair balance at the bank. He married; and took his bride, the plain daughter of a local vicar, to Switzerland.

It was an unlucky honeymoon, because John Smedley caught cold in a damp Swiss church, came home unwell and developed Typhus fever. He was very ill indeed. After the fever, nervous debility and hypochondria got hold of him. Doctors did him no good, and he was drifting to a torpid retirement at Cheltenham, when somebody suggested a cure which he had never thought of—*water*. He went to Ben Rhydding Spa, in Yorkshire, and got well. That was the beginning. For the Smedley who returned cured from Ben Rhydding was wholly different from the Smedley who had dawdled in a Swiss church with such unfortunate results. With renewed health came a new interest in life, an awakening to religion, a sense of power and, as his acquaintances soon learnt, a dauntless capacity for interference. John Smedley was changed, and by the grace of God—and of water—he was going to change the world. He gave up the idea of retirement and descended on Lea Mills like a giant refreshed, not indeed with wine, but with the more permanently stimulating specifics of Hydropathy and Free Methodism.

He lost no time in bestowing these blessings on his work-people. A free hospital was extemporised at the Mills and the whole of the personnel, whether ailing or not, was required to go through the curative ritual. The production of underclothes was disorganized while experiments with dripping sheets, wet packs and douches occupied the time and attention of master and men. And there was no doubt about it, those who *were* ill were very often cured, and the others were none the worse. The water treatment was amplified by homely remedies such as Fearn's Family Pills and the provision of minor comforts like the loan of goloshes on wet nights. But the other obligatory course of improvement which no employee of Smedley's could safely evade was, of course, Religion, and here, as in the water cure, the plan of procedure was laid down with great exactitude by the boss. Formerly, he had held orthodox Church views. But in the access of truculence which attended his cure he had broken the last bonds of superstition and become Free. He inclined to Methodism, but found, at the same time, that no sect of religion was perfect and that a man's best hope of salvation was to stand outside them all. This freedom, however, was not a thing to be universally allowed. The workers at Lea Mills were required to conform strictly to the method of worship evolved by their employer, not only when they met under his leadership, in the morning prayer interval, but when they worshipped in their several independent Chapels, most of which Smedley himself had, indeed, built. There was an embarrassing occasion when a special form of prayer, compiled by Smedley for "his" congregations, and printed in quantities ready for use, was humbly but firmly declined by the worshippers, who felt bound to confess a preference for the procedure laid down by John Wesley.

Smedley's moderate success as a religious leader bears no comparison to his achievement as the founder of Hydropathy on Matlock Bank. This was prodigious. He began by taking a few guests into his house for treatment. Then he took over the small establishment of a local pioneer and ran it on his own lines. That was in 1853. Ten years later he was already planning the first part of the great hotel which bears his name and is today the aristocrat of Matlock Hydropathics. He bullied his guests just as he bullied his work-people—and with the same excellent object, their own good. Smoking and drinking were banned and a schedule of petty fines was enforced ranging from 1d. for lateness or mentioning the word "crisis" at meals, to 10s. 6d. for walking into the ladies' bathroom. The atmosphere of school room discipline probably had its attraction for the stuffy, creaking neuroties who flocked to Smedley's from the board rooms and counting houses of the industrial areas. Anyway, the Hydro was a success from the beginning and Smedley became the uncrowned King of Matlock Bank.



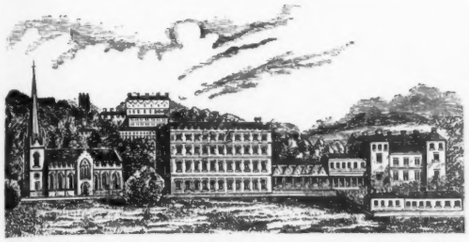
Methodism under canvas. A record of one of John Smedley's devices for encouraging mass religion among the working-classes. He also built several chapels, all designed by himself, his view being, apparently, that professional architects, like professional doctors and professional clergymen, were shameless quacks.

John Smedley might fairly be described as a fortunate and very able quack—fortunate, because he hit on a line which was, at worst, harmless and, at best, of a sort that scientific medicine was able to endorse with enthusiasm. As a man, he was a self-help product of a type which, in the last century, was neither uncommon, nor likeable. Sorely up against it for the first half of his life, he acted the part of a local demi-god for the other half; and if his tyranny was not unmixed with kindliness and generosity it certainly showed those qualities in an unattractive setting—though more unattractive to us, perhaps, than to the harsh world of industrial non-conformity in which it originated. In manner and appearance, Smedley nicely reflected his inner self. An acquaintance has described him as "straight as a dart, quick in his movements, determined in expression and extremely particular about the precise observance of his rules." In other words, a flint-faced

* The main sources for the life of John Smedley are: J. SMEDLEY, *Practical Hydropathy*, 10th ed., 1869; J. BUCKLEY, *Matlock Bank . . . with a short sketch of J. Smedley*, etc. [1867]; H. STEER, *The Smedleys of Matlock Bank*, 1897.

martinet. "He was nothing if not original and independent; nothing if not intense and extreme. Whether in matters of dress, in business, in religion or in medicine, the impress of his individuality could always be recognized."

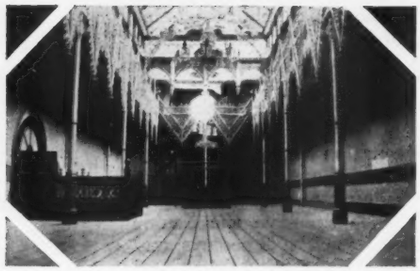
It could be recognized, too, in his architecture. For this versatile egoist, who despised doctors and clergymen, despised also professional architects. All the buildings which he paid for were built from his own designs. They were inefficient, ugly and sometimes unsafe; but they were his. Among them were six Free Methodist Chapels, the new Hydro on Matlock Bank—and Riber Castle. It was in 1862 that Smedley, feeling the time had come to live in greater state and ease, bought property in the hill village of Riber. After a preliminary sojourn at Riber Hall, he built what is now the Upper Lodge, a castellated block, adumbrating the character of the greater building which was to follow and which is the main subject of this article. The crown of Riber Hill was a direct incitement to John Smedley's mania for interference. There it was, conspicuously vacant, right opposite The Hydro on Matlock Bank. He determined to build a tower, 225 ft. high, to be presented to the nation as an observatory. For some reason this was found impracticable and it immediately gave way before the project for a great Riber Castle to serve the double function of a residence for the Smedleys and a guest house for the more distinguished and ungregarious individuals who came to Matlock to follow the water cure. Soon after 1862 the plans were made and a quarry opened. The Castle rose rapidly on its rock foundation and was finished, inside and out, at a cost in the neighbourhood of £60,000. John and Caroline Smedley moved in, and there they passed the remainder of their lives, John dying in 1874 and Caroline in 1892. I have never heard that they entertained very much or that the Castle ever fulfilled its function as a guest house. In the district it is always spoken of as a failure and a folly.



Smedley's hydropathic establishment on Matlock Bank.

Now, if you look at the pictures of Riber Castle, you will see that it is not only very ugly, but has the rare characteristic of being perfectly style-less. Style-less in a very particular sense. There is all the difference between the ugliness produced by an incompetent *architect* and that produced by a man wholly ignorant of architecture and possessing a rudimentary experience

This monstrous load of grit-stone stands on the very top of Riber Hill, dominating Matlock. Its castellated silhouette and glistening plate-glass windows are visible for miles. It was the residence, and remains the monument, of John Smedley, who designed it himself with great rapidity and less than rudimentary knowledge of the art and science of building. The grotesque incidence of chimney-stacks and the misfitting water-tank behind the battlements of the left-hand tower are characteristic of his hasty methods. Such things did not worry him. What annoyed him far more was when his workmen built some walling while he was conducting a service on Sunday. The wall had to come down, to be built again the following day.



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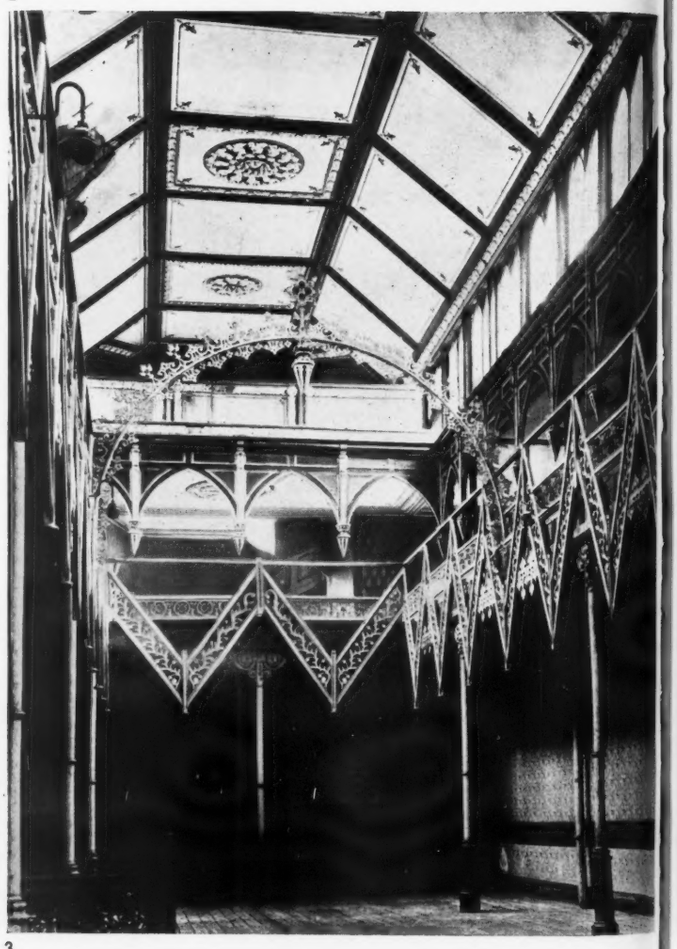
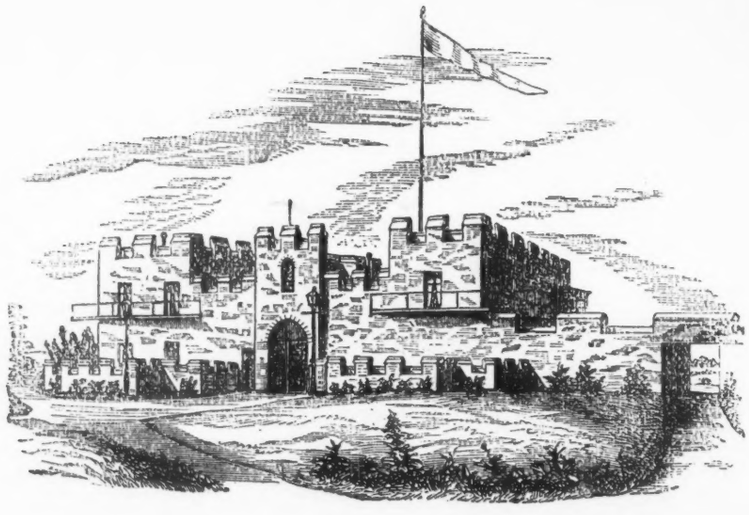
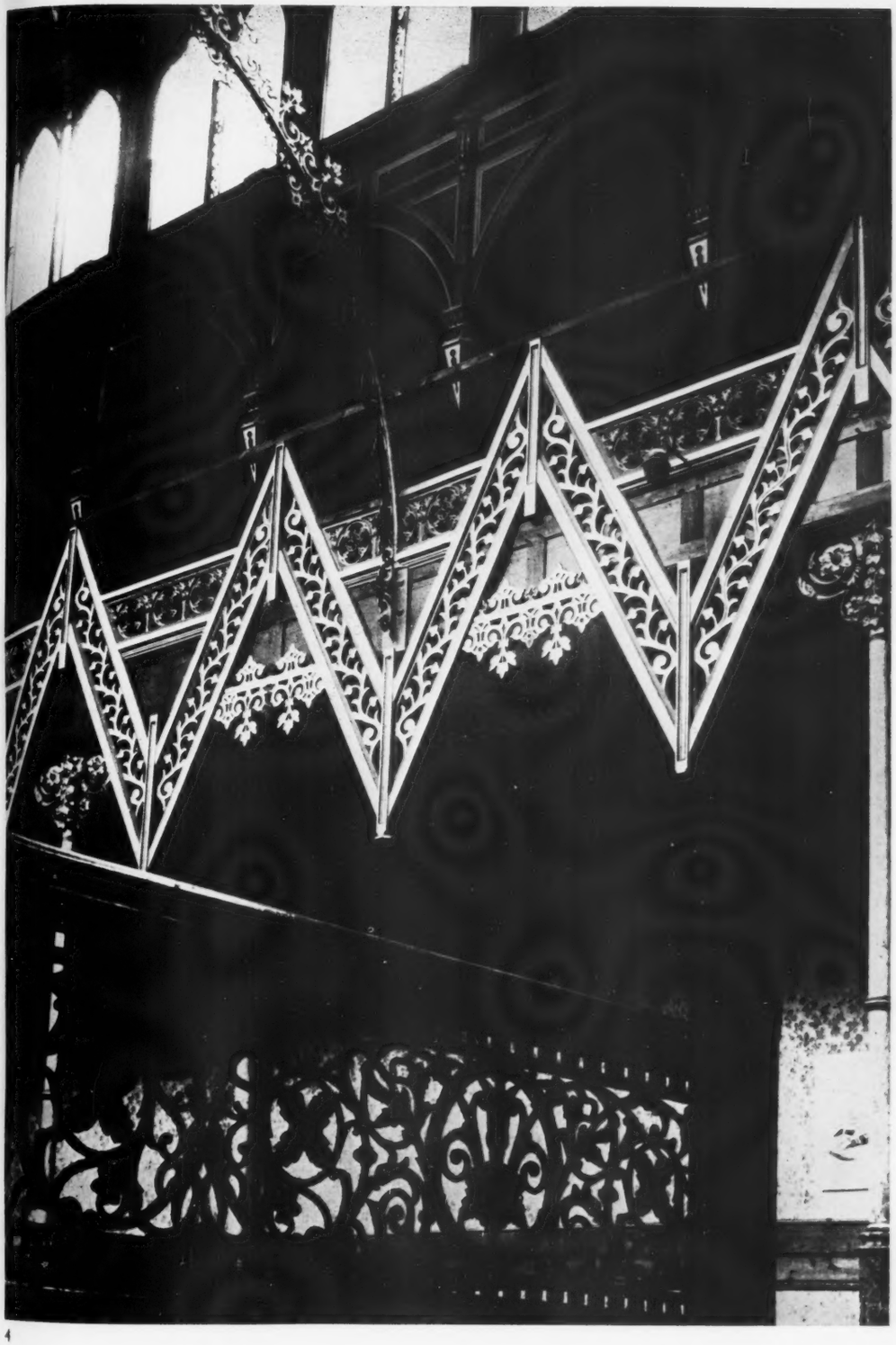


3

In the centre of Riber Castle is the Saloon. This was the living-room of the Smedley family and in later years became the play-room and gymnasium of the preparatory school which took over the building. The "parallel bars" may be discerned in the school-boy snapshot, 1. *The other views,* 2, 3 *and* 4, *were taken recently and show that much of the cast-iron frilling has been removed by vandalistic hands. A typical Riber door, with its bizarre* décor *is shown in* 5. *Below is an engraving of the entrance lodge used by Smedley as a residence during the construction of the main edifice. The engraving (and the others illustrating this article) are from Smedley's "Practical Hydropathy."*



of architectural form. It is the latter kind of ugliness which is so pronounced in Riber Castle. The building is a genuine primitive, not in the attractive and fashionable sense which implies an unspoilt imaginative mechanism, but in the sense that it is the direct unflinching product of a complex 19th century bourgeois mind anxious to express itself in building, but innocent of every architectural fashion, every professional formula and *cliché* of its own time. Had Smedley employed a professional man, he would have got a house unmistakably, if crudely, stamped with Italianate, Scotch Baronial or Gothic character; as it was, he produced, from his own shallow store of experience, this style-less, brazen monster which has no beauty, but which, from its origin, has unquestionable psychological interest.



4

5

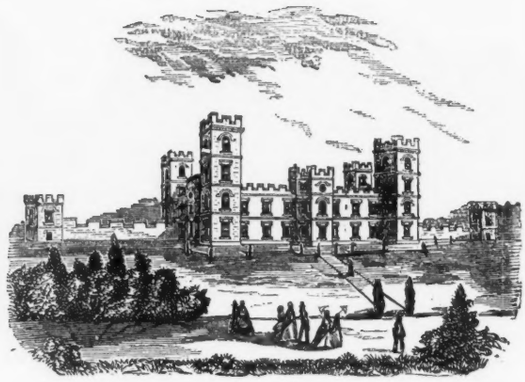
How did the concept of this castle-monster form in Smedley's mind? The rectangle with a tower at each corner, which is the basis of it, is a deep-rooted formula which has travelled through English taste from the middle ages without ever being lost sight of. It is not in the least characteristic of feudal castles, but it is *supposed* to have been. The Elizabethans, who were quite as taken with "sham castle" fantasies as the Georgians, developed it in their great houses—such as Hardwick Hall, which Smedley must have known and perhaps (though I doubt it) consciously imitated. Vanbrugh recognized the theme as a basic idea and used it in the ornamental castle at Claremont and, less literally, for Blenheim, while the later 18th Century used it for many a hill-top folly—Ralph Allen's Castle at Bath is an example. The formula sank very deep into popular consciousness and so, to the primitive bourgeois mind of the 19th Century, the word "castle" automatically connoted exactly what we see at Riber—a mass with corner towers and a battlemented skyline. It may be relevant to compare Riber with another amateur's castle—"Jezreel's Tower" at Gillingham. Jezreel, who began his career as a private soldier and ended as a religious crank with an enormous following, was as innocent of architectural sophistication as Smedley, and his citadel at Gillingham has just the same basic plan—a rectangle with corner towers, and smaller excrescences to mark the centres of each side. I am sure that much evidence—that of toy forts, for example—could be adduced to show that this shape, as the answer to the word "castle," was an almost universal component of Victorian bourgeois symbolism.

Apart from battlements, external detail at Riber is almost non-existent. The walls are built of large grit-stone blocks, matching most of the houses and all the field walls for miles. It is a hard unchanging substance, gratifying to that lust for permanence characteristic of the Smedley type of mind and the Smedley epoch. Within, however, there was much absurd ornament. But first a word about the plan. The whole of the centre of the building is taken up with what is called the "saloon," surrounded on all four sides by corridors, both at ground and first floor levels. The first floor corridor forms a gallery to the saloon, from which it is fenced by a con-

6

7

The spiral staircases, 6, are perhaps the only graceful things in the whole of Riber Castle. The perfectly straight main staircases, 7, give the impression of being unhappy afterthoughts. Or was it the points of support which were afterthoughts?



tinuous bulkhead and by the upper part of a huge pierced zig-zag, cast in metal, secured to bressumers all round the Saloon, and supported on inconsequent-looking iron pillars. This amazing contrivance, which has now, I see, been robbed of its shaky *fleur-de-lis* pinnacles, is the most conspicuous ornament in the castle and contrasts ludicrously with the decayed bareness of its surroundings. Two flimsy semi-circular arches span the Saloon; they originally supported gas chandeliers which had glass bells hanging, for safety's sake, over each jet. The whole of this interior is lit from clerestory windows high up on the long sides, while two "musicians' galleries" in which no music has ever been played, occupy the ends at a corresponding level. A wooden canopy, of mildly Gothic character, depends from the clerestory.

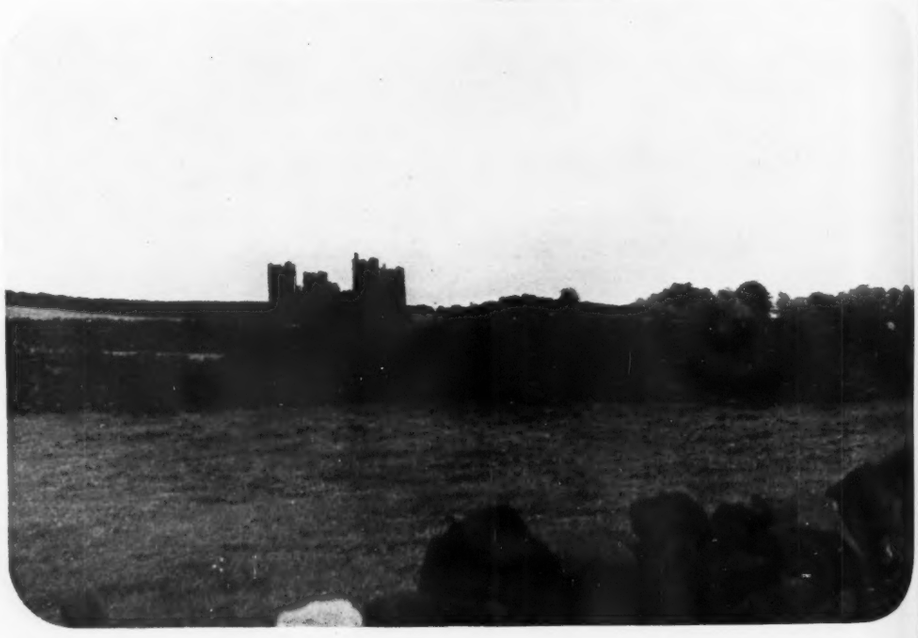
I am at a loss to account for the whole of this ornamentalism. Clearly, the general scheme has its beginnings in a childish desire to play with the "tasty part" of architecture—with "pinnacles," "pendents," "canopies" and "musicians' galleries." But in detail I think another, more finicking, hand (perhaps Mrs. Smedley's), must have been at work; while I suspect that much of the more complicated ironwork could be traced to old MacFarlane catalogues.

In the Smedleys' time, the Saloon was the chief living-room in the house. The seating was arranged all round the walls in what were described as "open boxes" while the furniture included many vases and mirrors, large portraits of the Smedleys, a grand piano, an American organ and a bagatelle table. For sheer dreary ugliness, the *ensemble* must have been a masterpiece.

Around the Saloon and entered from the two long corridors is a succession of rooms, of great height and, for the most part, sinister proportions. There are more rooms, all identical, in the towers and some of these contain flower paintings which I have always been told were by Caroline Smedley; I remember them to have been less disagreeable than the impossible stencilling and wall-papers which sprawled over the lower parts of the fabric; by comparison, they had a spring-like freshness and I can remember the pleasant sensation of picking up some of the fallen plaster and finding the bits stained with fragmentary dahlias, roses, ivy leaves and columbine.

Riber Castle is about 75 years old, the age of many a garrulous old gentleman who may be seen this very day toddling along the corridors of the Hydropathic. Riber Castle is not very old. But it is dead—so dead that it is difficult to believe that it was ever alive. And the truth is that it never was. It was always a hulk. Smedley's native incapacity for realization ensured that. The exterior is a backward child's scrawl, labelled "A CASTLE." The splendour which was to have been spread over the interior was never anything but a collection of silly, cumbrous ornaments fitted into the gaunt shell with poor ingenuity. There is no eloquence, no articulation, no life at all.

Therein is the castle's single and singular appeal. Because of its deadness and its unique ugliness Riber Castle has importance—even nobility; for that such a building could ever *really have happened* is a source of wonder and excitement. In that coarse, big-boned Derbyshire setting the building rivets the attention; to have lived in it is to have experienced raw, uncouth, sub-architectural qualities not often met and not easily forgotten. And there is one impression of Riber which, for me, will always justify its enormities. It belongs, as I remember, to early September mornings, when the valley is a bottomless lake of mist, of the density and whiteness of cotton wool. The sun comes over the hills behind the Castle; and as the air brightens, the embattled silhouette is projected on the smooth blanket of mist. Magnified and distorted, the image stretches across to Matlock Bank and remains, a beautiful roseate ghost, until the mist slowly disperses and the drab Streets and Hydros of Matlock Bank stand out where the ghost used to be. The phenomenon is neither rare nor startling, but it is extremely beautiful. Now that the Castle is quite empty, ending its life as a sixpenny curio for Matlock ramblers, I suppose nobody is ever astir early enough to watch that pearly metamorphosis through the plate-glass portholes. Myself, I associate it with the last day of term, and with a faint, familiar odour which must have been compounded of dried ink, of football boots and of something else—a strange, elusive scent which seemed, mysteriously, to emanate from the gritty stone, the varnished wood and the sharp iron of Riber Castle itself.



THE UNIVERSITY MEDICAL CENTRE ON MOUNT SCOPUS, JERUSALEM

1

ERICH MENDELSOHN ARCHITECT

The Medical Centre consists of three main sections, the hospital, a school of nursing, and a nurses' home. The school of nursing, 1, *lies behind the main block of the hospital to which it is joined by a pergola. The photograph, taken from the north-west, shows the peculiar texture of the machine-cut stone facing which is used throughout the whole scheme. The choice of machine-cut rather than hand-cut slabs was dictated by speed of deliveries.* 2, *the gate-keeper's lodge at the western end of the main building.*

2

3

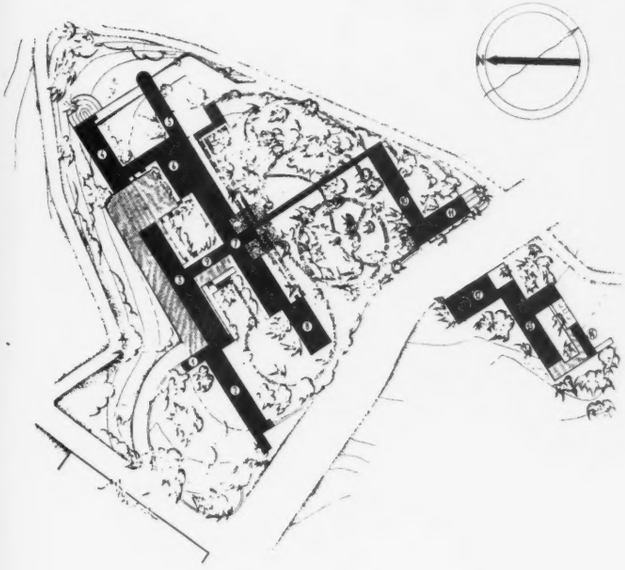
4

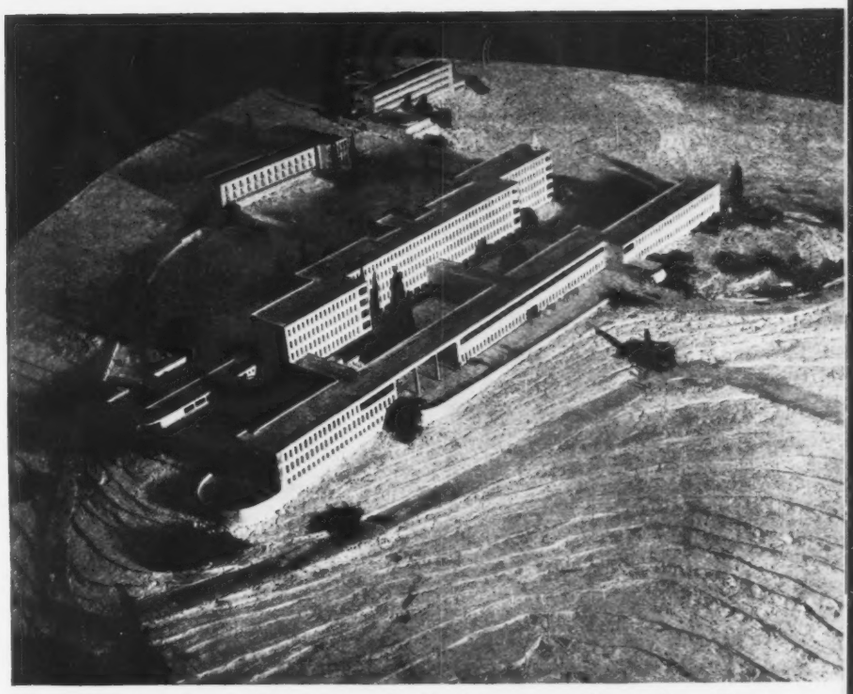
3, *a view of the main block from the roof. The exposed position of the buildings makes them subject to extreme heat and cold and the partly enclosed courtyards are designed as the best solution to such climatic conditions,* 1, *with much traditional backing. See example in Plate* i. *From the centre of the main block runs the pergola,* 4, *which leads to the eastern end of the school of nursing. The chapel attached to the hospital,* 5 *and* 6, *is situated at the eastern end and commands an extensive view across the Judæan desert to Transjordan.* 5, *the exterior of the chapel from the hillside below.* 6, *the interior looking through the tall plate-glass windows.*

5

6

1. Gatekeeper
2. Future Out-Patient Dpt.
3. Administration
4. Maternity
5. Services
6. Extension
7. Wards
8. Extension
9. Connection
10. School of Nursing
11. Extension
12. Future Auditorium
13. Medical School
14. Animal House

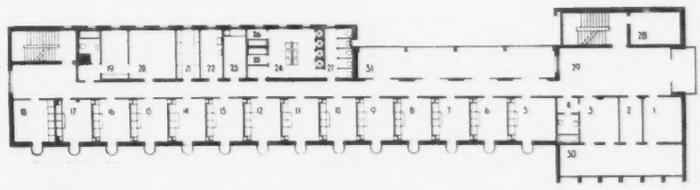




Left, a plan of the site on Mount Scopus showing the contours and vegetation. Above, a model of the complete scheme. In addition to the buildings already completed extensions are planned to the School of Nursing, of which the plans are shown below, and to the east wing of the main hospital block.

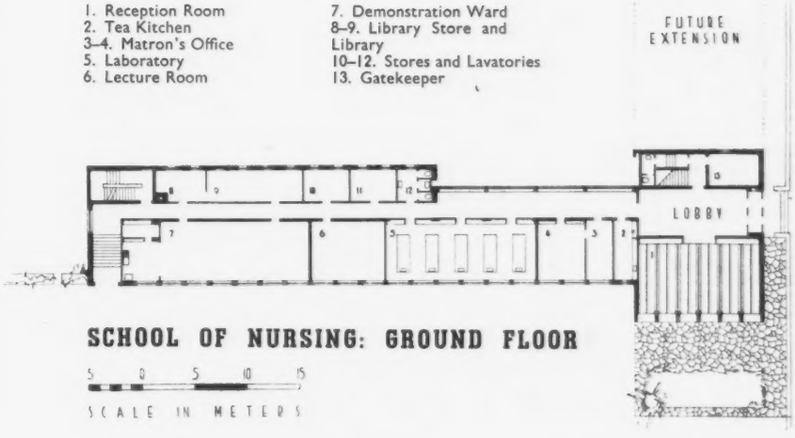
THE Medical Centre on Mount Scopus is the first part of the scheme for a Hebrew University at Jerusalem to be completed and comprises about a third of the total accommodation planned. The climatic conditions of the desert country near Jerusalem are accentuated by the site on Mount Scopus; a ridge just over a mile in length of an approximate height of 150 feet above the town. To the east the ridge descends in steep terraces towards the Dead Sea and to the west is the gentle slope to the Kidron valley. The site overlooks the main Jerusalem–Jericho road. The extremes of heat and cold which prevail necessitate buildings planned to temper such conditions and this has dictated the orientation of the building on an axis running approximately east and west. The different levels of the site required considerable excavation especially since the requirements of the hospital demanded the same floor level for such departments as the operating theatre and surgical section. Further difficulties were encountered in ground structure, in some cases excavation of over 30 feet being necessary to reach solid rock. The danger of earthquakes is minimized both by the strength of the foundations and the use of a reinforced concrete frame for the buildings, and additional reinforcement and expansion joints have been provided, especially in parts where sections of different height and direction meet. The outer walls are concrete, faced with machine cut stone slabs, and cavity walls, for insulation purposes, are either of pumice stone, or of burnt bricks. The roofs are covered with pumice and two layers of asphalt. For the floors the concrete framework is filled with light pumice blocks. Water supply is provided by four large cisterns, of which two are for rain water. At any time at which the latter become completely empty they are automatically filled from the fresh water cisterns. As far as possible medical equipment has been built in. The building has central heating. All waste pipes are planned in vertical ducts lined with trellises and situated at the junctions of the buildings.

1–4. Infirmary
5–18. Nurses' Living Quarters
19–20. Assistant Matron
21. Linen Store
22. Laundry
23. Tea Kitchen
24–27. Nurses' Accommodations
28. Maid
29. Lounge
30–31. Terraces



SCHOOL OF NURSING: FIRST FLOOR

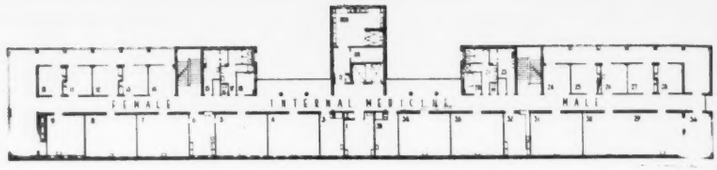
1. Reception Room
2. Tea Kitchen
3–4. Matron's Office
5. Laboratory
6. Lecture Room
7. Demonstration Ward
8–9. Library Store and Library
10–12. Stores and Lavatories
13. Gatekeeper



SCHOOL OF NURSING: GROUND FLOOR

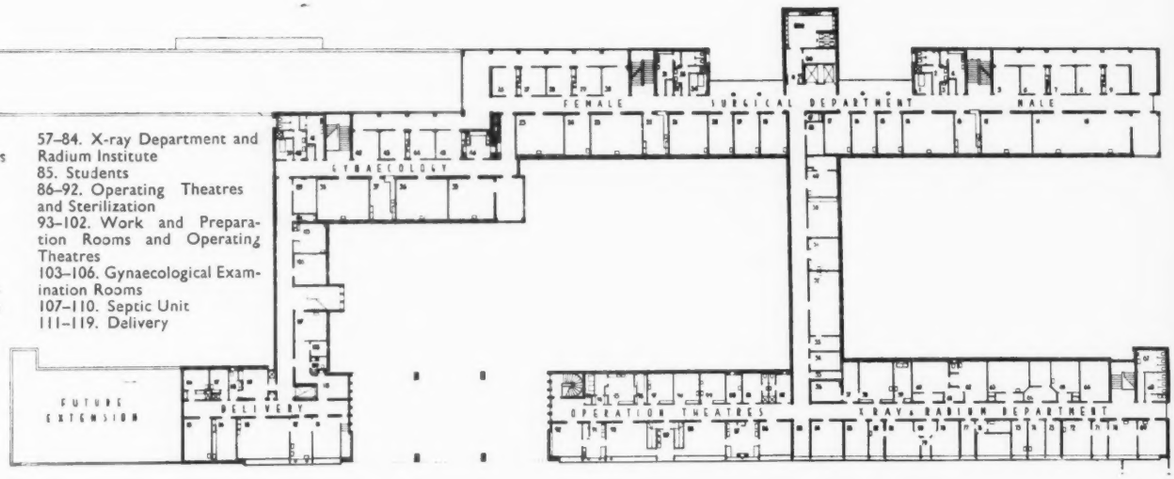
SECOND FLOOR

0. Linen Chute
00. Linen Store
000. Tea Kitchen
1–3. Examination and Conference Rooms
4–5, 7–8. Five-bed Wards
6. Nurses' Station
9. Three-bed Ward
10–13. One-bed Wards
14. Day Room
15. Utility Room
16–18. Patients' Accommodations



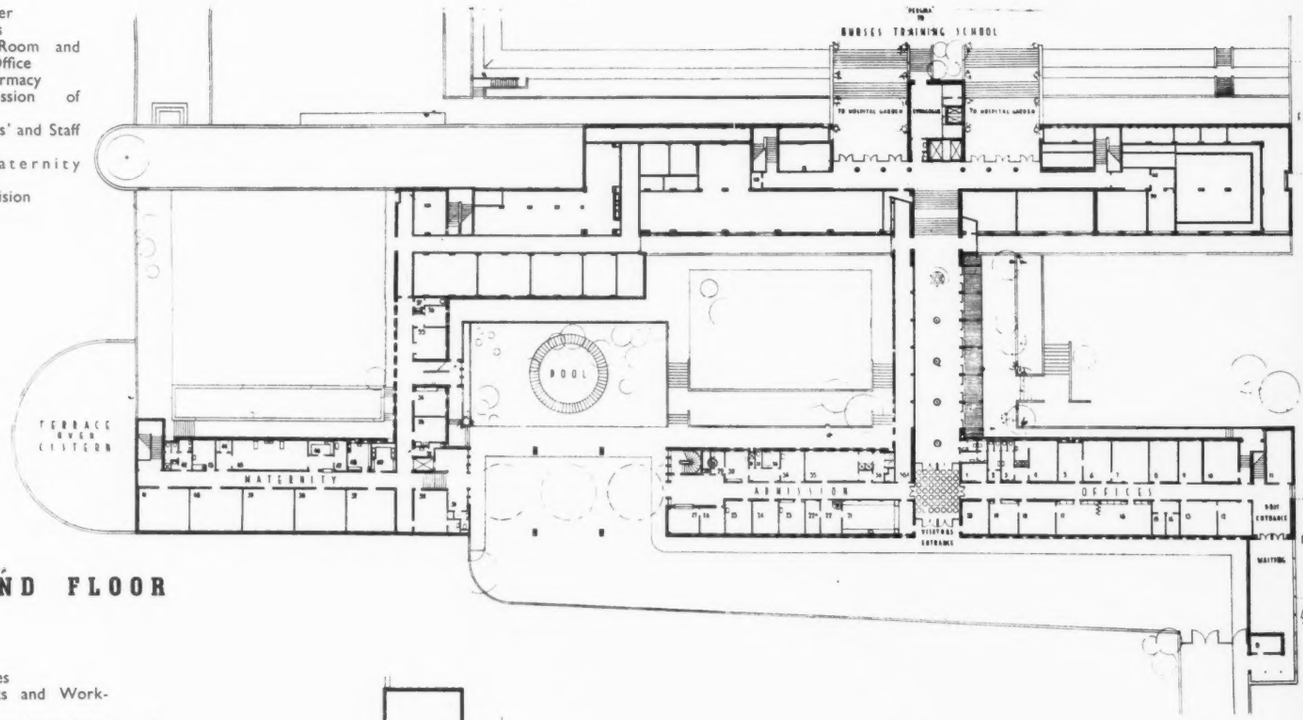
FIRST FLOOR

0–000. Tea Kitchen
1–3. Patients' Accommodations
4. Utility Room
5. Day Room
6–17. Male Surgical Department
18–34. Female Surgical Department
35–46. Gynaecology
47–51. Surgical and Ophthalmological Examination Rooms
52–56. Physical Therapy
57–84. X-ray Department and Radium Institute
85. Students
86–92. Operating Theatres and Sterilization
93–102. Work and Preparation Rooms and Operating Theatres
103–106. Gynaecological Examination Rooms
107–110. Septic Unit
111–119. Delivery



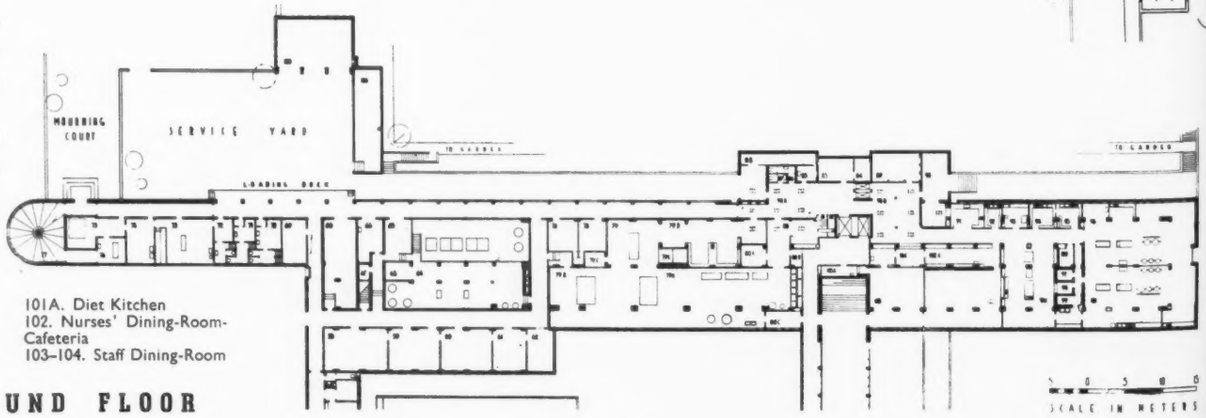
GROUND FLOOR

0. Gatekeeper
1–15. Offices
16. Board Room and Director's Office
21–22A. Pharmacy
23–36. Admission of Patients
36A. Patients' and Staff Corridor
37–69. Maternity Pavilion
50. Circumcision



LOWER GROUND FLOOR

58–62. Stores
63–69. Plants and Workshops
70–71. Hospital Attendants' Lavatories
72–76. Autopsy. Ritual Preparation. Morgue
77. Chapel
78–80. Disinfector and Laundry Department
84–87. Kitchen Attendants' Lavatories
88–89. Stores
90. Attendants' Dining-Room
91–92. Dish Washing
93. Bakery
94–95. Scullery
96. Office.
97–99. Cool Stores
100. Dry Store
101. Main Kitchen
101A. Diet Kitchen
102. Nurses' Dining-Room-Cafeteria
103–104. Staff Dining-Room



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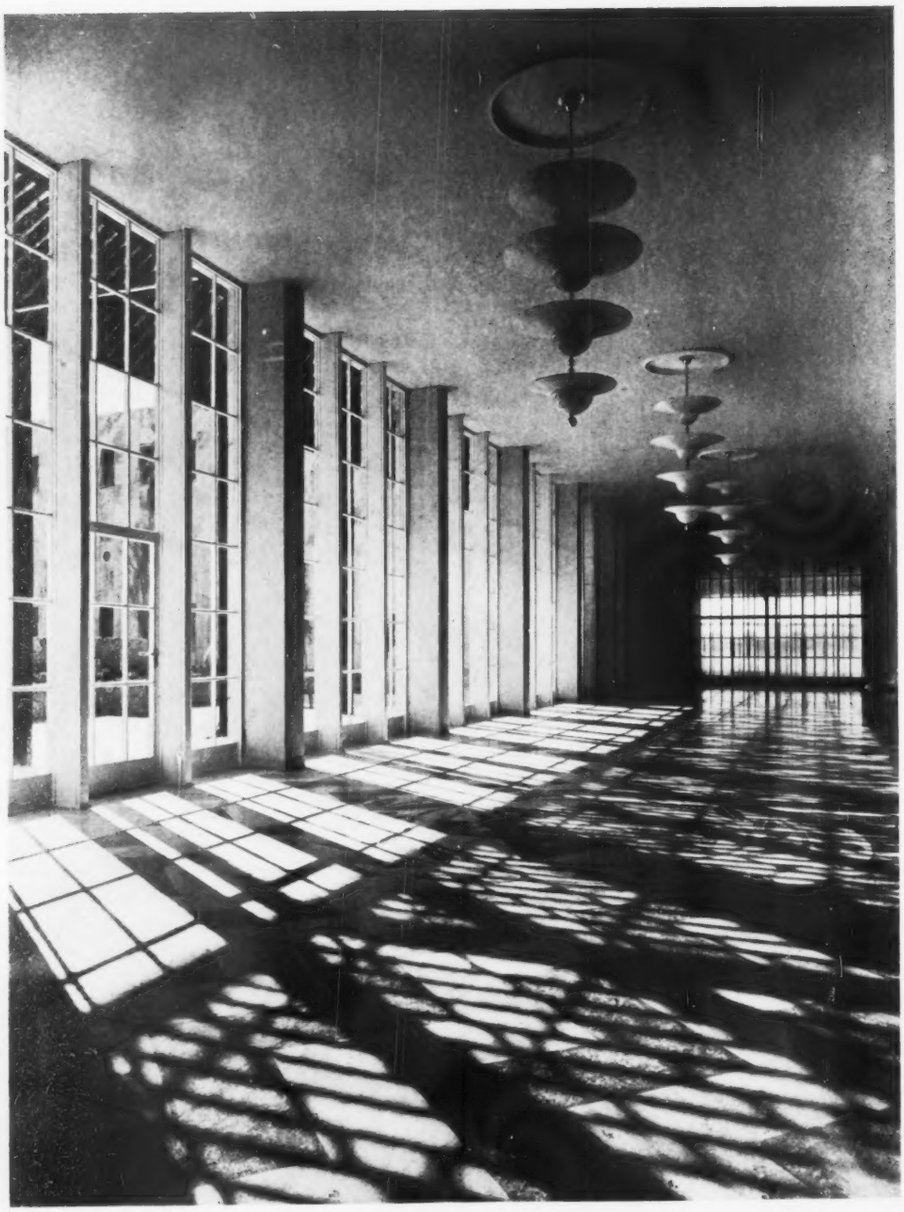
The excessive heat and cold of the exposed position on Mount Scopus does not demand a very large area of glazed surfaces except where necessary for patients to obtain sunshine. These are consequently grouped, and, in this view from the south-east of the main hospital block, occupy the space between the central projecting block, which is used for stores and equipment, and the male and female wards on either side which it serves. The marked character of the machine-cut stone facing used throughout the building is particularly apparent.



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There is a separate entrance for visitors to the hospital at the end of the hall, 8. *This runs through to the rear section of the main hospital and is flanked by courtyards on both sides, one side being glazed from floor to ceiling.* 9, *shows a sun porch for convalescent patients just off the hospital corridor, and adjacent to the hospital wards so as to avoid making patients walk long distances.* 10, *the board room and committee room. A folding partition running from floor to ceiling enables the room to be sub-divided according to the size of the body which may be meeting.* 15, *the main kitchen at lower ground floor level.*

We have reached a stage when it should no longer be necessary to explain the functional basis on which the modern architect works; and as maturity develops it becomes essential that we restore the practice of pictorial criticism. In doing so, we are not retreating from the principles that give modern architecture its validity. On the contrary, we are asserting that they are now so well founded that it is no longer the business of the onlooker to enquire in each case whether they have been adhered to. In criticising in these "literary" terms we must of course bear in mind the practical study that gives the appearance of architecture its meaning, or we shall find ourselves back in the period when the planning and construction of buildings was one thing and the architecture of their façades was another. But we are justified in judging buildings largely according to their appeal to the eye. For the man in the street it is the only approach open to him. So, in these monthly critical articles current architecture is looked at rather than analyzed, in the belief that visual perception is the next quality we have to concentrate on developing. For modernity, like patriotism, is not enough.

What may be called the "International Style" of modern architecture, a style modern in idiom but not yet sufficiently developed to exhibit anything in the way of local character, is typified by this office building by Wimperis, Simpson & Guthrie. How thoroughly this modern idiom has been accepted is shown by the fact that it is situated in Leicester Square, the heart of London, where a generation ago a building of such a forthright character would have been unthinkable. Today it passes without comment. Modernism as such has arrived, and we are ready to develop its idiom in several particular directions, one of which is discussed in this article.

CRITICISM

By James MacQuedy

ONE of the first books published in English about modern architecture was called *The International Style.** Its title was symptomatic. For an essential characteristic of the young modern architecture was that it cut right across the various local cultures that comprised the connoisseurs' architecture of the 1860–1920 period. Its return to first principles automatically excluded the distinctions of nationality. It was a matter of pride that a modern hospital, since the functions of hospitals are the same all over the sophisticated world, should look the same in Hungary, Egypt, Holland or California. But we feel differently now that we have accepted, as a matter of course, the universal character of modern architectural principles. We are now looking for a new regional differentiation as the new architecture matures.

* *The International Style*. By Philip Johnson and Henry-Russell Hitchcock. New York, 1932.

It is important to define this new phase as a recrudescence of *regionalism* rather than of *nationalism*, in view of the emphasis placed on an ideological nationalism by the reactionary architecture of Germany and Italy. Good architecture cannot be conscientiously national in this sense, for it is above political allegiances and transcends the boundaries of nations. Sometimes regional character does happen to coincide with national character, as when political boundaries are also natural or geographical ones, but there are many cases where the two do not coincide, an obvious one being France, where the south has more regional affinities with Spain and Italy and the north with the Low Countries than north and south have with each other. In more subtle ways, however, nationalism in the conventional sense does legitimately survive, simply because the nation is still to a certain degree the cultural unit: the French temperament produces a character of Frenchness and the English of Englishness, though the easy communications of today have diffused this distinction of character to a great extent.

Therefore, although we want to have nothing to do with the architectural jingoism represented, for example, by German racial exclusiveness, we have reached a stage when regional differences of some sort are reasserting themselves. This is not a new phenomenon. It has occurred many times previously throughout architectural history. The international style of thirteenth-century Gothic developed into the peculiarly English perpendicular style, and the High Renaissance first spread generally over Europe and then developed locally, in this country into the essentially English styles of Sir Christopher Wren, the brothers Adam and the Greek Revival.

In what form can regional differences now be observed in modern buildings? Naturally they show themselves most clearly in the use of local materials and the forms that derive from them and in the re-establishment of a continuity of local style by the adaptation of traditional motifs; that is to say, in a new interest in the vernacular.

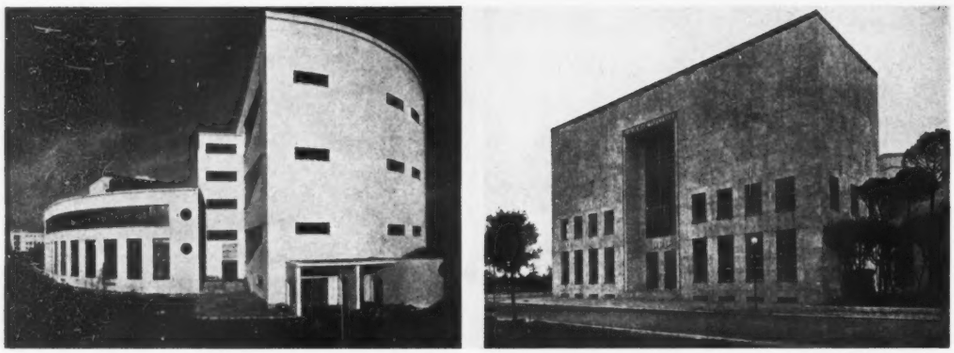
A clear example of the latter is to be seen in the new Medical Centre by Erich Mendelsohn on Mount Scopus, Jerusalem,* the most recent of this architect's Palestine buildings. Mendelsohn's European work often seemed to the writer to be rather over-expressive: even while it was breaking new ground it seemed to have the germ in it of the modernistic, which adopts and applies new forms with too much relish. This can perhaps be excused by the fact that those were days when a new architecture was asserting itself in competition with all sorts of miscellaneous trends of the post-war period. It is hardly fair, looking back from the present distance of a dozen and more years, to complain at finding a rather aggressive self-dramatization superimposed on a more genuine architectural plasticity or a certain extravagance of functional form superimposed on an authentic functional origin. In any case in Palestine the conditions are different and the results, to my eye, happier. It may be simply that since drama is already provided in that country by the brilliant light, the setting and the high-angle sun there is less temptation to introduce dramatic effects into the architecture; for Mendelsohn's Palestine buildings are dramatic in an entirely satisfactory way. But their merit can be traced to deeper causes than those of personal style. For apart from the fact that Mendelsohn does seem temperamentally more at home in Palestine than in northern Europe, is the fact that he has earned his success there by studying local traditions and creating out of them a genuine regional variation of international modernism.

It is easy enough to maintain a local character in buildings of modest dimensions and domestic purposes, simply because native materials and building techniques are probably in these circumstances still the most economical, and their use almost inevitably preserves a continuity of style. Mendelsohn's triumph is that he has designed *monumental* buildings, incorporating all the up-to-date European building techniques—reinforced concrete construction, modern hospital equipment and the like—but native in spirit at the same time. A contrast is offered by the official monumental architecture of post-war Palestine, the Palestine Archæological Museum and the Government Buildings designed by Austen St. B. Harrison when he was government architect. These, with their formal axial planning, have all sorts of fine qualities, including a real dignity and impressiveness, but in my view their architectural personality is entirely an eclectic one. Though they

Erich Mendelsohn's recent work in Palestine exemplifies a new regional character developing in modern architecture. In this photograph of his Haifa hospital the broad white wall surfaces punctuated by the small windows demanded by the climate do not give the effect of an assumed near-eastern style but of modern architecture as we know it elsewhere adapting itself to local conditions.

An earlier monumental building in Palestine, in which the near-eastern character has a more eclectic and a less "natural" effect: the Palestine Archaeological Museum, designed by Austen St. B. Harrison in 1934.

* Illustrated on Plate i and pages 61–66 of this issue.



These two views of the front and back of the Mathematics School at the University of Rome, designed in 1935 by Gio Ponti, show the wrong way of developing personality in modern architecture. The building itself, left, already possessing considerable character by virtue of its expressive use of functional shapes, is given a formal front, right, to conform with some local scheme, a step in a backward direction. To develop a local character out of the modern elements displayed on the left, as Mendelsohn has in Palestine, offers a better future than to assume an artificial personality as on the right.

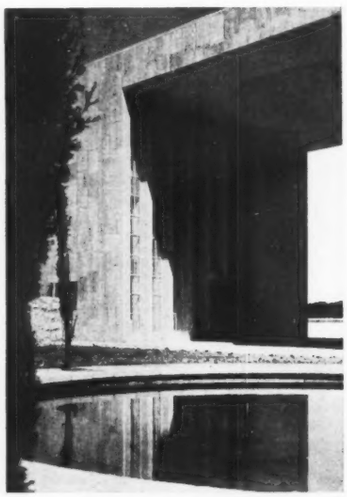
are well provided with local character I cannot see them as modern architecture, whereas the virtue of Mendelsohn's buildings is that they exhibit that rare combination, modernity of conception and monumentality of effect, and their local character comes out in the spirit of the whole design, not in its embellishment.

The flat roof, which rightly or wrongly has become part of the modern architect's vocabulary, is of course native to Palestine, but it is interesting to see another native roofing form, the Arabic saucer dome, used with logical effect. It shows that modern architecture need not for ever be afraid of damaging its reputation by the use of forms with many period associations. Perhaps soon we shall be able to use the traditional pitched roof in England without either incongruity or an appearance of compromising with the picturesque ideals that pitched roofs mean for most of us today. It is also interesting to see the characteristic rhythmic fenestration of a building of modern frame construction adapting itself to the demands of a climate where small window openings replace the huge sheets of glass that modern architecture grew up with. The small black punctuation marks that the window openings make in the intense sunshine do not appear to belie the nature of the wall as an applied surface, despite the fact that window openings of this sort of proportion traditionally indicate construction of the most solid masonry. Similarly it is interesting to see a façade in the traditional local stone substituting the vertical jointing of an applied wall surface for the bonded pattern of a weight-bearing wall.

An even clearer contrast is afforded by Sir Edwin Lutyens's Government Buildings at Delhi. I would have no hesitation in saying that these constitute a great work of architecture. Lutyens is a great man and everything he touches has an assurance and power about it that is rare in these tentative times, but it would be more than misleading to imagine that Lutyens's use of Indian dome motifs had anything in common with Mendelsohn's use of the Arabic dome. Sir Edwin's achievement is in a sense the degree to which he has been able to produce an effect of permanence and dignity by purely eclectic means. It is appropriate that India, the last stronghold of the old-style autocracy, should house the last great monument of the age of Taste. For I would classify Delhi as representing the end of an era, the spirit of Bernini perpetuation itself into the twentieth century. But in Palestine we are immersed in a new era.

Mendelsohn's simple, freely-planned building is a demonstration of the truth that dignity and a monumental character are not dependent on ornament or other adventitious aids; only here and there does one see signs of that forced striving after dramatic effect which I have already referred to as evident in his European work. For example the main entrance portico, striking though it is, reminds one of the more grandiose porticos that Italian Fascist architecture delights in, whose effect is theatrical rather than architectural. Even to the best architects, apparently, the Mediterranean sunshine sometimes offers temptations of too easy drama.

In this country the development of a new regional character in modern architecture can be less clearly seen than in Palestine; it exists, but below the surface. For in England most of our architectural character is below the surface. Our custom of regarding architectural style as a symbol of something else has not encouraged the firm establishment of national architectural forms, nor does our temperate climate set any limitations



A detail of the entrance portico of Mendelsohn's Medical Centre on Mount Scopus, which is the portion showing most conscious drama in its design, a quality here compared with certain recent Italian architecture.

or demands sufficiently forceful to override the vagaries of style and fashion. Without being desperately unpractical we can build in any fashion. Our own regional character must therefore be looked for in matters of personality and materials, two qualities which reflect our strong regard for individualism and our tradition of craftsmanship.

If it serves any purpose to define the culminating moment in the growth of what I have been calling the international style in this country, one would say that it coincided with the MARS Group Exhibition at the Burlington Galleries exactly two years ago. On that occasion the international style could be admired in all its inspiring new glory, and there was hardly a hint of any such thing as local character, national or regional. Since then the need for something of the sort has become apparent to modern architects. But for years before then one series of buildings was being prominently exhibited to the London public that, although accepted and admired by what we may call the MARS school of modern architects, yet stood rather apart from them just because it possessed from the beginning some degree of local quality. I refer to the series of Underground Stations designed by Adams, Holden and Pearson (and later by the London Passenger Transport Board's own architectural office, under S. A. Heaps) and produced at intervals since about 1931 when their characteristic style may be said to have matured. These buildings all possess a striking quality of Englishness.

One obvious contrast between these and the pioneer modern buildings that were being put up at the same time is the former's use of brick and adherence to the tradition of craftsmanship it implies, and the latter's interest in the potentialities of reinforced concrete. But the difference goes much deeper than that. It is, I think, as much as anything a matter of proportion. One thing the different periods of English architecture have in common is a robustness that comes from the bold use of simple geometrical shapes and striking contrasts of form. It is a subtle quality, and to define it properly would take a long article and many illustrations; here I can only suggest what it consists of by referring to other types of building that have this quality in common: industrial architecture of the early nineteenth century; bow fronted country houses of the Greek Revival; King's Cross Station; rural vernacular buildings of many periods; the church towers of East Anglia and lighthouses and other nautical buildings. The London Underground Stations also seemed less revolutionary because of the familiar Georgian proportions they preserved in many of their details as well as because of their material, but I believe that this elusive quality of geometrical solidity, forthrightness or whatever we care to call it is what these buildings have contributed to the perpetuation of an English tradition in modern architecture.

The latest series of stations, those on the new extension from Baker St. to Stanmore, show many of the same features that we are now accustomed to. That at St. Johns Wood* is the most interesting and is a lively addition to this part of London. It takes much the same form as the well-known station at Arnos Grove, a tall, drum-shaped booking-hall in brick with flat roof and clerestory lighting, flanked by low wings symmetrically planned on either side, the public entrance being beneath a canopy direct into the booking hall. Although this station has a more built-up site and its solid geometrical character therefore reads less clearly, it is in some ways an improvement on its predecessor at Arnos Grove as the proportions of the large windows to the booking hall strike one as more satisfactory; in the earlier station their strong vertical direction came rather into conflict with the horizontal emphasis of roofs and canopies. But, to set against this, some of the quality of geometrical forcefulness that I have just described has been lost by the introduction of curved return walls either side of the entrance, which substitute a certain flabbiness for the crisp contrast of Arnos Grove.

A single complaint one feels moved to make about the detailing of these new Underground Stations concerns a new style of ornamentation introduced into the tiling that lines the platform walls. The pleasant square buff tiles are varied here and there at random by ornamental tiles with heraldic and pictorial symbols cast in relief. To my mind these are wholly out of character with the kind of detail so admirably standardized by the Underground Railways, representing a kind of art-craftiness which I find myself quite unable to reconcile with the Underground's customary concern for the best modern finishes and detail. In character and in the rather whimsical nature of their subject-matter and design they remind one of art-and-craft products of 1925. They are only one detail, at which it may be carping to criticize, but one's hope is that they are not going to set a precedent of departure by the Underground, in however small a detail, from the uncompromising standards by which they have kept good design in front of the public for so long.

To see signs of a quality of Englishness in the new Underground Stations is not to suggest that they should be taken as a model for future English architecture; they are merely chosen as an example of building that is traditional in the right sense. The same quality may appear in

Two of the best of Adams, Holden and Pearson's many suburban stations for the London Underground Railways: Enfield West and Arnos Grove. They have a forthright "English" character not found in other modern work in this country.

other contexts so different by their nature that their affinity is hardly recognizable. The essential thing is that it comes out through honest evolution, not through compromise.

It may be worth pointing to the Scandinavian countries as exemplifying a native character clearly coming out in their modern architecture; and we have a tradition of craftsmanlike use of materials very similar to theirs, the proper exploitation of which we can learn from them much more usefully than the tricks and fancies of their romantic revival. It is significant that in all recent International Exhibitions the Scandinavian pavilions have always been the most easy to identify at a glance, and it may be worth adding that one weakness of the British Pavilions at Paris and New York was their cosmopolitan "International Exhibition" character. One missed any *architectural* indication that they were English.

Perhaps, however, it is rash to demand something English too loudly, lest the authorities give us back the half-timbered sentimentalities of Buenos Aires. We must wait for it to evolve of its own accord.

* Illustrated on pages 49–50 of this issue.

BOOKS

Found, A Valuable Object

BRIGHTON AQUATINTS. By John Piper. London: Duckworth. Price, 21s. (hand-coloured edition, 6 guineas).

This book is a surprise in many ways—a delightful one certainly—but like all surprises, containing the elements of a shock. Brighton in pictures should surely contain either a welter of Regency architecture or a welter of couples on the beach or, at any rate, a Zinkeisenesque cavalcade of Edwardian families on the promenade.

For Regency fans there is the shock, in the first picture, of finding Queen Victoria holding a pineapple, backed by the First Avenue Hotel, Hove, built late in her reign. For beach *voyeurs*, there is the disappointment of finding not a single soul in the whole book, while the "Cavalcade" school of thought will see no feather boas.

"Little known ways of ancient Brighthelmstone" is also not this author's cup of tea. These conventional aspects of any town never seem to describe the place as we know it, walking shopping or driving around. John Piper's pictures do in a way give the feeling of Brighton here now. This may be due to the mixture of things shown. Embassy Court, the late Victorian Norfolk Hotel and the Regency corner of Bedford Square stand in a row and are shown so doing. A more prudish representation would have lopped off Embassy Court and perhaps the Norfolk, too. Then the municipal lamp standards are not tastefully omitted like the less artistic portions of the anatomy of a drawing-room Dionysus. St. Peter's Church is shown from the station, along with the rows of poorer houses, inevitable accompaniment of English railway stations. This is the modern method of biography, impartial, with a leaning towards debunking and intimacy of details. The introduction by Lord Alfred Douglas is intimate, tells us of frailties, not perfections, and has the same real, if higgeldy-piggeldy, life shown in the drawings. This is still the reaction, begun in those very nineties of Lord Alfred's youth, against the wearisome overstressing of the good, the true and the magnificent.

The magnificences are there all right, the Pavilion, Brunswick Terrace, Arundel Crescent, Regency Square, but they are not quite seen as they used to be. The Wells Coates flats crop up at the end of one terrace, someone has made an Egyptian doorway in the corner of another, the words "Malvern" and "Queens" are painted on the stucco of a third. There is an air of winter and the Channel. This is truly the Brighton of today and could Lord Alfred Douglas be fourteen again, he would find something other than landmarks missing. One may still enjoy the extraordinary physique of Brunswick Square from a flatlet window, but the spirit is nostalgic. "Gaiety" is the word used by the author for First Avenue, Hove, and again for the Corporation lamp standards. But his pictures belie this. The gaiety has ceased to function and has almost become vice.

The most surprising thing of all, however, is that one should be discussing this particular painter's subject, Brighton, not his treatment of it, for John Piper is well known as an abstract painter. Why this change? In nineteen thirty-seven Piper himself wrote: "Lost, a Valuable Object . . . . There is one striking similarity of the surrealist and the abstract painter to the object: *they both have an absolute horror of it in its proper context*. The one thing neither of them would dream of painting is a tree standing in a field. For the tree standing in the field has practically no meaning at the moment for the painter. It is an ideal: not a reality." Has he realized this ideal? Something seems to deny this. It is the faint air of pastiche in this book which implies, not a new branch put out from the tree of this painter's development, but a sudden ache in the tree's toes—its roots. It is ridiculous to rule out pastiche entirely. Der Rosenkavalier and Regent's Park would then be lost to us. But it is disappointing to find the past slyly peeping out from so much exciting experiment and research into the future.

The general air of the pictures themselves is not at all nostalgic. The marbled cover, the pale blue leaves, the subjects, even the word aquatint, these could all be blamed. But the wonderful greys and tingling blacks are obviously the results of work in abstract painting. Even the actual language of abstraction crops up most successfully in the patterned façade of St. Bartholomew's Church and more obviously in that of St. George's, Kemptown, where the stock bricks are visibly compared to news print.

The hand-coloured edition of the book, moreover, inherits the painter's full experience. Colour applied to perfectly good monochrome might result in something like "Glorious Technicolour," but happily the two editions leave one another intact. You do not miss colour in the one, you revel in it in the other. Having admired the "dark, lurid red" Metropole Hotel in colour, you may no longer be content to read about it in the painter's fascinating commentary. You will then have to pay Sixpence Coloured instead of Penny Plain and if you have such a sum, it is well worth while. I would ask for one addition only, especially now that moonlight has become a mere commonplace: to see the Pavilion recorded in its summer evening dress of fantastically coloured floodlights. It would have made a pretty picture which could not have been made in Regency days, and reminded us of the happy times when lighting was not only present and useful but positively prodigal.

HERBERT TAYLER

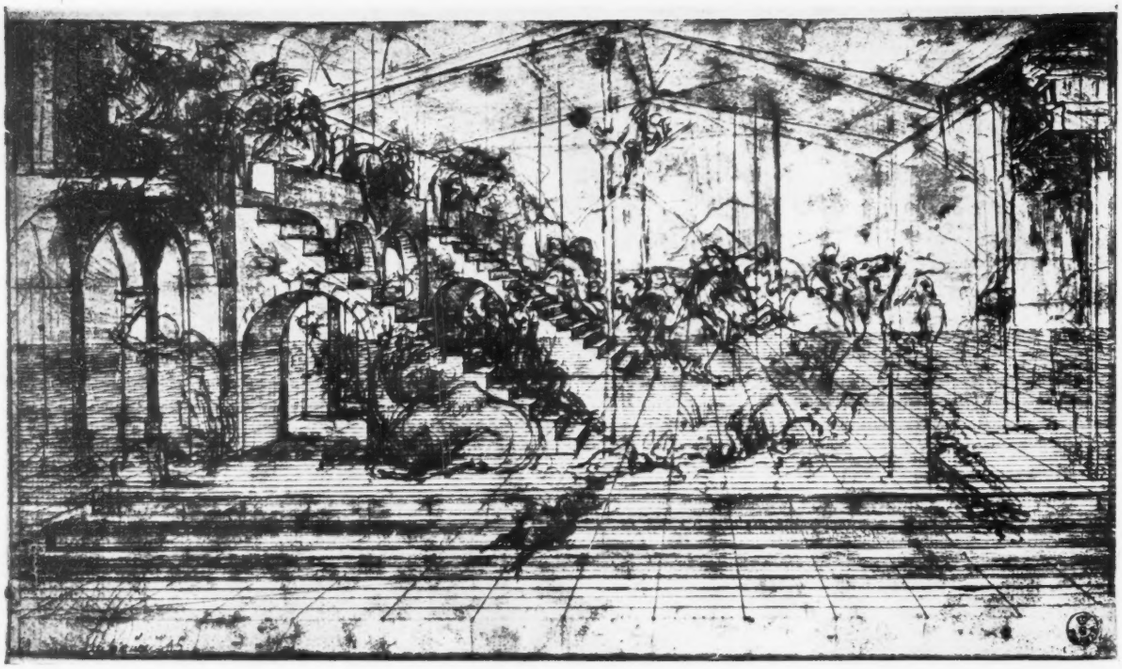
An Old Master Reinterpreted

LEONARDO DA VINCI. By Sir Kenneth Clark. Cambridge University Press. Price 21s.

Certain figures, a mere dozen or so, looming so large in the history of Western thought and culture, have succeeded in impressing their personalities so forcibly on the European consciousness that no definitive Lives of them can ever be written; each succeeding generation is entitled, or rather is compelled, to redefine the peculiar qualities and significance of such figures for themselves. Of these giants none save perhaps Shakespeare have proved so mysterious or so provocative of wild speculation as the subject of this book whose art the author so properly states in his first paragraph "should be re-interpreted for each generation."

It is therefore a necessary, but the none the less dangerous task, which Sir Kenneth Clark has

"Superficially these drawings are less attractive than those made for the Sforza monument. The crisp silverpoint, with its sensitive surface quality, is replaced by a slow pen line, defining a sketch in black chalk. But this deliberation has an extraordinary weight; and it was weight—volume—at which Leonardo was aiming. These are not simply exquisite drawings from nature; they are studies for a piece of sculpture." Sir Kenneth Clark, whose book on Leonardo da Vinci is reviewed on this page, thus describes the painter's study for the Trivulzio monument, a work dating from 1511–12 towards the end of his career.



The Adoration of the Kings was Leonardo's first large scale oil painting. Sir Kenneth Clark described it as "an overture to all Leonardo's work, full of themes which will recur." This study for the picture dating from 1481, *revealing in itself, was discarded by the painter and bears little relation to the finished work. From "Leonardo da Vinci," a review of which begins on the preceding page.*

brought to so triumphant a conclusion. Dangerous because the very perfection of Pater's prose invites the satisfaction of the latent iconoclastic urge in even the most controlled of us by indulging in a little gentle mud slinging at the object of his praise and, moreover, because the investigations of the late Professor Freud have provided the necessary ammunition, or at least indicated the position of the nearest dump. For so much has been written, and in the case of Pater so well written about Leonardo, that he has been exalted almost to the sphere of psychic phenomena, and we tend to overlook the fact that he was merely one of the world's great artists whose works are as properly subject to rational and informed criticism as those of Cezanne, Sir Edwin Landseer or Hokusai. And paintings such as the Mona Lisa have been endowed with such mysterious and indefinable qualities that they pass straight into the class of St. Veronica's napkin and other such works of art whose merits it would be impious to criticise in view of the uncertainty of their authorship.

To remove from his pedestal an artist whose achievements as a painter have been the subject of such uncritical admiration on the part of those, and their name is legion, who feel that a man who was so kind to animals and also invented a flying machine must necessarily have produced pictures of so exceptional a quality as to defy criticism, would be a congenial, and none too difficult, task; it is greatly to Sir Kenneth Clark's credit that he has not attempted it. Instead he has merely removed Leonardo from a pedestal on which he was beginning to appear slightly ridiculous to one from which his outstanding gifts can be more properly appreciated. A far more difficult and praiseworthy performance.

For Leonardo, it must be confessed, is not an overwhelmingly sympathetic character. As an artist there is a certain juicy perfection of finish to his pictures that demands of the modern observer a definite effort to surmount, before these great qualities are apparent. As a man he appears, so far as we know, to have lacked most of those human qualities which serve to reassure us that other great artists were, apart from their art, of the same stuff as ourselves. True he is said to have had a passion for animals but of so detached and impersonal a kind that, by comparison, Goya's activities in the bull-ring seem infinitely more endearing. Among contemporaries in Milan he enjoyed considerable fame as a wit but the specimens of his rather laboured humour that have survived lack the universal appeal of Degas' recorded *bons mots*. Moreover, we all tend secretly to resent the universal genius; it is hardly fair, we feel, that one man should excel at so great a variety of undertakings. (Not the least satisfying part of Sir Kenneth's book is that in which he demonstrates, with the aid of several reproductions of drawings, that as an architect Leonardo was rather less than mediocre.) And today when it has been so widely announced that no artist can maintain his integrity in the service of tyranny, one who so readily supplied fortifications and instruments of war for Borgia and Sforza alike, and who would not have hesitated, we may be sure, had the means and knowledge been available to supply poison gas as well, remains rather more than suspect.

The avoidance of all the pitfalls of possible denigration and the retention of the reader's sympathy in the face of all the difficulties listed above give the measure of the author's achievement. This will not be the final life of Leonardo, for as the author has taken care to point out no such work can ever be written, but if it is highly doubtful whether, in default of a further more detailed work from the same hand, any better biography can be demanded, or produced, by the present generation.

OSBERT LANCASTER

A Veteran of Art

A PAINTER'S PILGRIMAGE THROUGH FIFTY YEARS. By A. S. Hartrick. Cambridge University Press. Price 15s.

THE memoirs of this veteran painter and illustrator are flavoured by the eighties and nineties of the last century which were the formative years of his life. Hartrick began his studies as an artist some fifty years ago at the Slade under Legros. From there he went to Paris and the Atelier Julien, then at the height of its popularity. During a summer in Pont-Aven he made the acquaintance of Gauguin and later at the Atelier Cormon he knew Van Gogh and Toulouse-Lautrec. His first-hand reminiscences of these painters make a genuine, if modest, contribution to what is known about them. He is perhaps the first to record Van Gogh's habit of looking over his shoulder and hissing through his teeth and he gives an amusing snapshot of Gauguin at Pont-Aven being towed along the river behind a boat lying on his back and "looking like a dead porpoise but evidently enjoying himself hugely."

As one of a band of illustrators who helped to make a name for *The Daily Graphic*, Hartrick was among the first artists to do pen and ink drawings for reproduction by photo-engraving and he speaks with authority of the influence on the work of illustrators of the zinc block and photographic methods of reproduction for the press. It was the demand for a fool-proof drawing capable of being reproduced clearly on the cheapest paper which produced the brilliantly economical work of Phil May, who was one of the author's greatest friends.

Those were the days when press artists were sent out to record important events of the day, from a riot to the first victory of the pneumatic-tyred bicycle over the five foot penny-farthing machine. (The last was actually recorded by Hartrick.) Some of the artists had nerves of iron. Frederick Villiers, the *Graphic* war correspondent, drew the battle of Ulundi lying on the leather roof of a waggon with Zulus charging close to him and did it with full topographical detail as calmly as if he were sitting in a chair at home.

After a period of ten years in the Cotswolds, during which he made the drawings of disappearing country types now in the British Museum, Hartrick came up to London to take up a teaching post. His success in this vocation can be judged from the fact that a number of well known younger artists of widely divergent characters acknowledge with gratitude the wisdom of his guidance.

A genial humanity and genuine faith in and enthusiasm for art pervade a book which contains a good deal of out-of-the-way information. Who, for example, remembers "The Whirlwind," a publication which had drawings by Sickert and lithographs by Whistler? And what became of James Charles, a painter from Bradford whose "A Village Christening" was pronounced by Degas—a severe judge of painting—to be the best picture in the English section of the Paris Exhibition of 1889?

PERCY HORTON

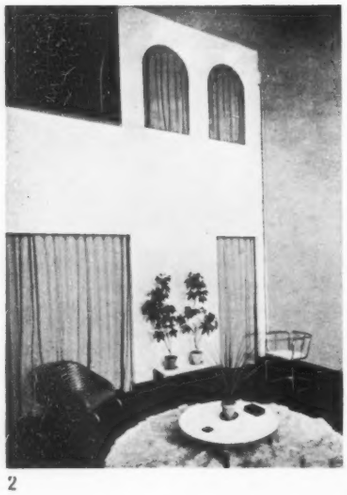
DECORATION

1 RECENT INTERIORS BY JEAN ROYÈRE

2 FLATS IN CAMBRIDGE CONVERTED BY E. W. N. MALLOWS

Instead of all day-time activities being confined to a living-room, this bachelor's flat designed by Jean Royère has a small corner in the bedroom set aside for use as a study. The walls are covered in squares of okoumé and the built-in shelves and desk are in natural oak. To avoid a heavy appearance the built-in bookcases have glass ends and a circular crystal support.

1



2

This conversion of an artist's studio into a living-room is another example of the work of Jean Royère. The large top lit window of the studio, 1, has been partly curtained off by a window of opaque glass hung from the ceiling. The furniture, most of which is built in, is of natural oak. Doors to cupboards and the top of the table are cellulosed white and the tops of the shelves are green lacquered. Another view of the same room, 2, shows the partitions used to enclose the bathroom in what was a gallery to the studio. This wall, facing the window is painted white, and the two side walls straw yellow. The curtains are an almond green.

A STUDIO FLAT IN PARIS

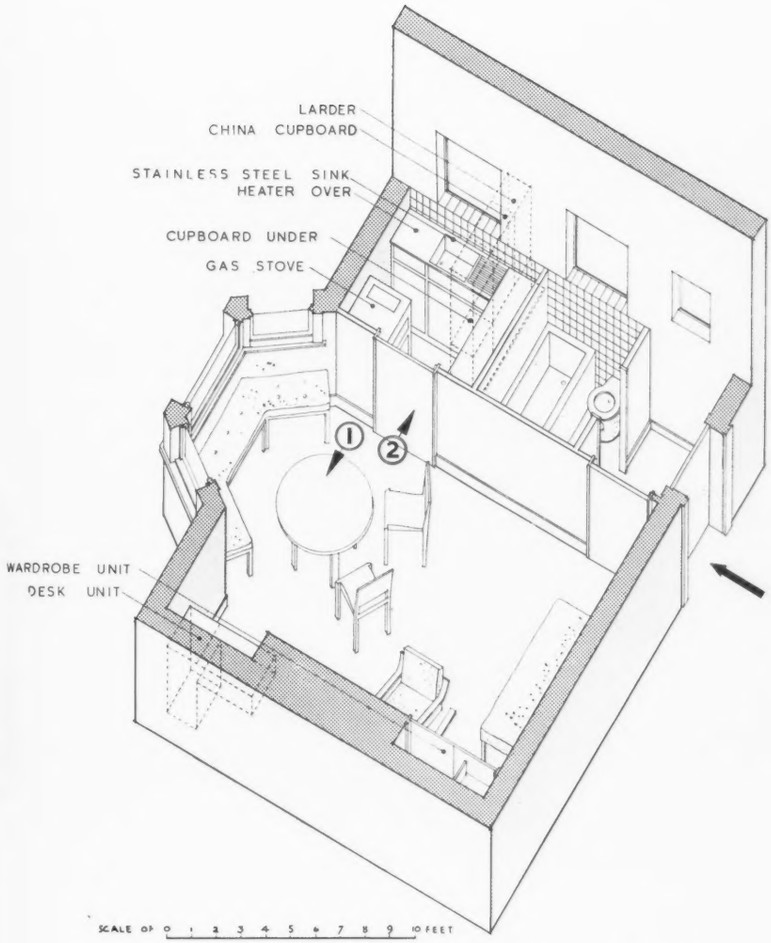
FLATS I

This scheme is an attempt to provide small flats with the greatest possible number of amenities in a typical late Victorian house. The site is on the south side of a road running east and west in a quiet residential district but with easy access to main bus routes. The house, shown in the photograph below, is half of a semi-detached pair built of gault bricks, stone dressings and a slate roof. It had three floors, an attic and basement with a separate hall and conservatory. Owing to the common staircase being in the centre of the plan the ground floor was split into two self-contained flatlets and the first and second floors each treated as separate flats.

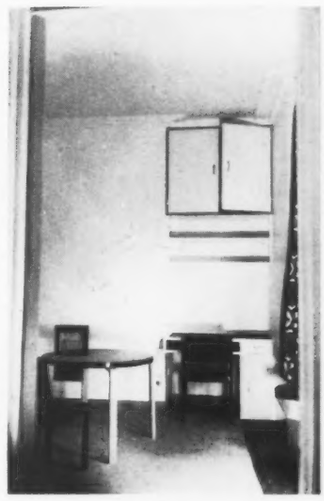
All flats are provided with stainless steel sinks, multi-point gas heaters for the sink, built-in kitchen cupboards with space left for a refrigerator and built-in cupboards in the bedrooms. Gas fires are installed in all living-rooms and double bedrooms with power points for electric fires in the smaller bedrooms. Working surfaces in all kitchens are covered in linoleum with teak capping for the outer edge. Walls and ceilings are distempered white and all joinery painted white with black frames and skirtings. Each flat has one lock up store room in the basement. There is a bicycle shed provided close to the front door and a garage for each flat at the rear of the site. The garden is laid out for the common use of all tenants.

S IN A CAMBRIDGE HOUSE

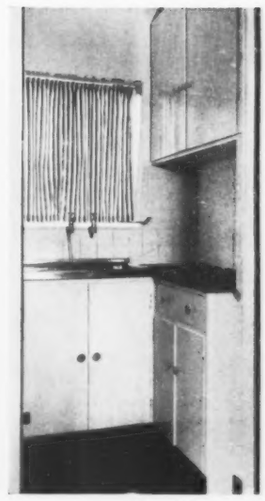
BY E. W. N. MALLOWS



AXONOMETRIC VIEW OF GROUND FLOOR FLATLET



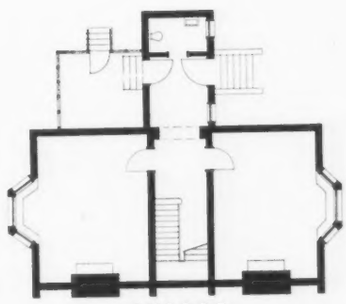
1



2

The two flatlets on the ground floor consist of a bed-sitting-room, bathroom and kitchen arranged so that the bath-room is entered from the entrance lobby and the kitchen from the living-room. A built-in wardrobe, bookcase and writing desk is provided in these smaller flats. The conservatory of the old house is now adapted as a sun-room for the tenant of the ground floor flat facing north. The two views above are indicated in the axonometric view.

GROUND FLOOR PLAN



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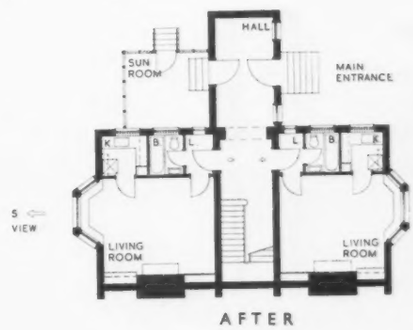
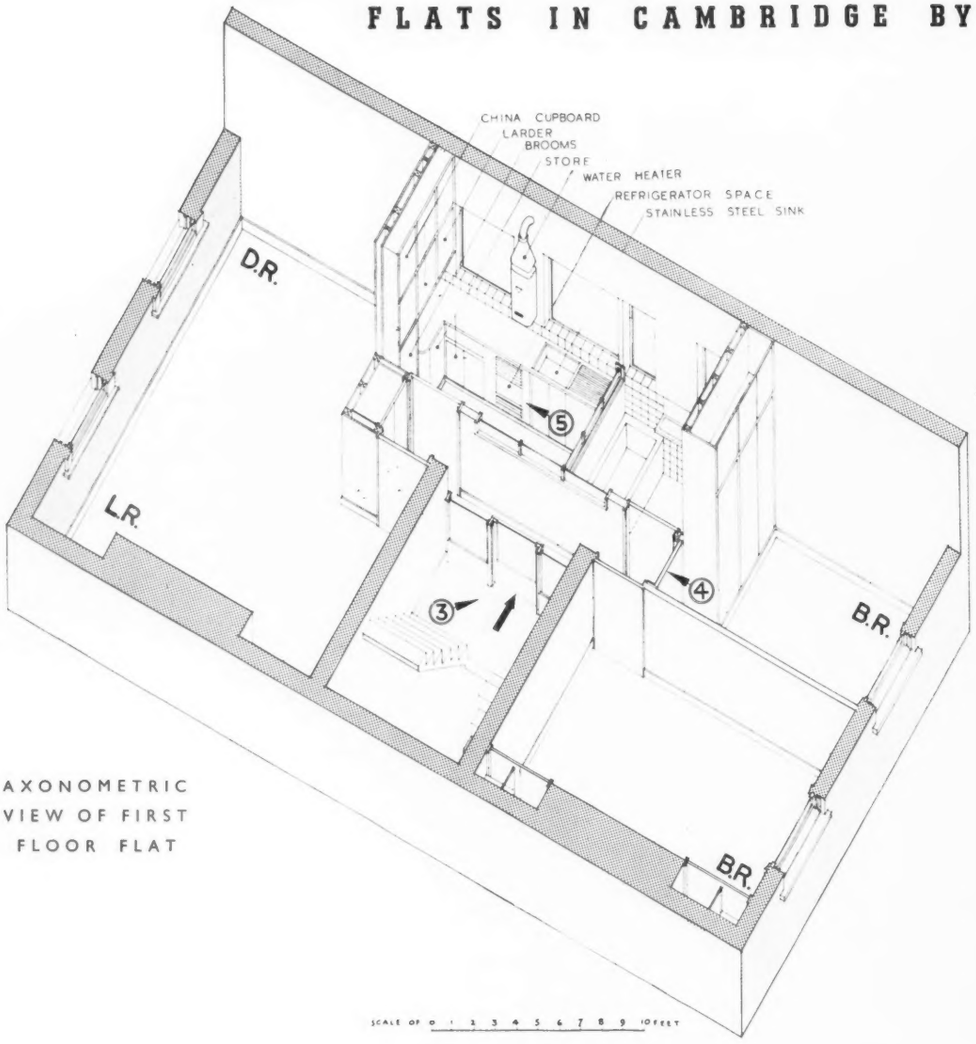


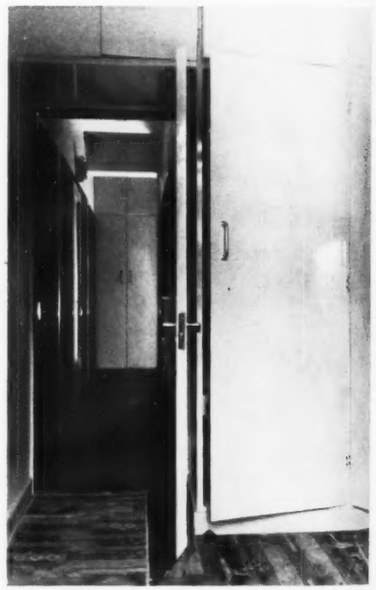
AFTER

FLATS IN CAMBRIDGE BY E. W. N. MALLOWS



AXONOMETRIC VIEW OF FIRST FLOOR FLAT

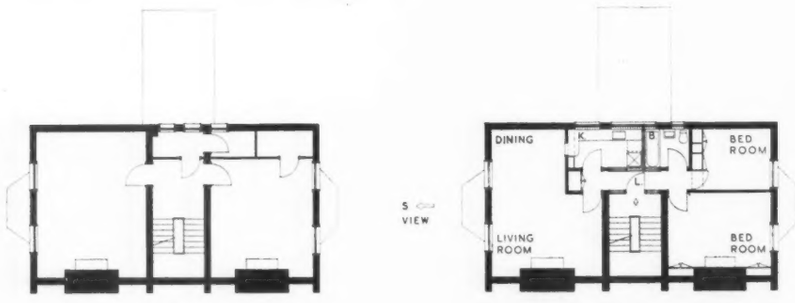
3



4

5

As much space as possible has been left for living-room and bedrooms while providing all the necessary accommodation and fittings in the kitchen and bathroom. The flats occupying the first and second floors have a narrow entrance lobby, but the confined space of the stairway is lessened by using entrance doors with glass panels with opaque glass in the panels on either side. The flat on the second floor is the same as that on the first except that the two attic rooms are linked to it for use as a nursery and playroom. The illustrations of the first floor flat on the right are indicated in the axonometric drawing above.



BEFORE AFTER

FIRST FLOOR PLAN

Photo. Copyright "Architecture Illustrated."

"BERRY LEAS," NEW ELTON
THE LATE SIR GUY DAWBER, R.A., ARCHITECT

OLD Northampton stone was used for the building of the external walls, and its weathered condition has given the mellow appearance that is the exclusive product of age. The old-time builders of such walls used to strap them on the inside with wood battens to which laths and plaster were applied. This kept the dampness out of sight, but it was no remedy in the proper sense; the danger to health that remained was the greater because it was not suspected. The modern method is to use waterproofed cement mortar, made with sand, cement and 'PUDLO' Brand waterproofing powder, for the undercoats of the internal plastering to all outer walls. A skimming coat of lime putty and sand, gauged with a little Plaster of Paris, prevents condensation, and provides a good texture when left from the wood float. This is how the work was done at "Berry Leas" and many other important buildings. It is economical and permanent, and the finished thickness is no greater than that of ordinary plastering.

'PUDLO'

BRAND

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An internal rendering with waterproofed cement mortar is just as effectual for the remedy of existing dampness due to penetration by driving rains, or the absence of an effective dampcourse. A fully detailed specification will be gladly furnished upon request. Ask for Specification 4B.

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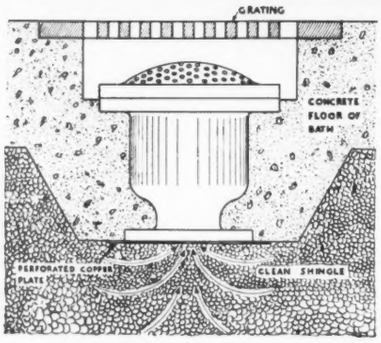


Typical arrangements of a Glenfield Sub-Soil Relief Valve in the concrete floor of a bath.

THE concrete floors of swimming baths are sometimes subjected to severe pressure due to the percolation of water from external sources collecting beneath the concrete and exerting a powerful upward thrust which may endanger the stability of the floor.

The Glenfield Sub-Soil Relief Valve by effecting the release of such water automatically prevents the development of such dangerous thrust without permitting the escape of water from the pond.

By courtesy of Aerial Photographs, Ltd., Glasgow, we reproduce a photograph of Prestwick Bathing Pool which is protected by Glenfield Sub-Soil Relief Valves.

We shall be glad to forward any further particulars on request.

Glenfield

GLENFIELD AND KENNEDY LIMITED KILMARNOCK

The Architecture of Fraud

The Anglo-Bengalee Disinterested Loan and Life Assurance Company started into existence one morning, not an Infant Institution, but a Grown-up Company running along at a great pace, and doing business right and left: with a "branch" in a first floor, over a tailor's at the West-end of the town, and main offices in a new street in the City, comprising the upper part of a spacious house, resplendent in stucco and plate-glass, with wire blinds in all the windows, and "Anglo-Bengalee" worked into the pattern of every one of them. On the doorpost was painted again in large letters, "Offices of the Anglo-Bengalee Disinterested Loan and Life Assurance Company," and on the door was a large brass plate with the same inscription: always kept very bright, as courting inquiry; staring the City out of countenance after office hours on working days, and all day long on Sundays; and looking bolder than the Bank. Within, the offices were newly plastered, newly painted, newly papered, newly countered, newly floor-clothed, newly tabled, newly chaired, newly fitted-up in every way, with goods that were substantial and expensive, and designed (like the company) to last. Business! Look at the green ledgers with red backs, like strong cricket-balls beaten flat; the court-guides, directories, day-books, almanacks, letter-boxes, weighing-machines for letters, rows of fire-buckets for dashing out a conflagration in its first spark, and saving the immense wealth in notes and bonds belonging to the company; look at the iron safes, the clock, the office seal—in its capacious self, security for anything. Solidity! Look at the massive blocks of marble in the chimney-pieces, and the gorgeous parapet on the top of the house! Publicity! Why, Anglo-Bengalee Disinterested Loan and Life Assurance Company is painted on the very coal-scuttles. It is repeated at every turn until the eyes are dazzled with it, and the head is giddy. It is engraved upon the top of all the letter paper, and it makes a scroll-work round the seal, and it shines out of the porter's buttons, and it is repeated twenty times in every circular and public notice, wherein one David Crimple, Esquire, Secretary and resident Director, takes the liberty of inviting your attention to the accompanying statement of the advantages offered by the Anglo-Bengalee Disinterested Loan and Life Assurance Company; and fully proves to you that any connection on your part with that establishment must result in a perpetual Christmas Box and constantly increasing Bonus to yourself, and that nobody can run any risk by the transaction except the office, which, in its great liberality, is pretty sure to lose.

Lest, with all these proofs and confirmations, any man should be suspicious of the Anglo-Bengalee Disinterested Loan and Life Assurance Company; should doubt in tiger, cab, or person, Tigg Montague, Esquire (of Pall Mall and Bengal), or any other name in the imaginative List of Directors; there was a porter on the premises—a wonderful creature, in a vast red waistcoat, and a short-tailed pepper-and-salt coat—who carried more conviction to the mind of sceptics than the whole establishment without him. This mysterious being, relying solely on his figure, had applied for the situation, and had been instantly engaged on his own terms. They were high; but he knew, doubtless, that no man could carry such an extent of waistcoat as himself, and felt the full value of his capacity to such an institution. When he sat upon a seat erected for him in a corner of the office, with his glazed hat hanging on a peg over his head, it was impossible to doubt the respectability of the concern. It went on doubling itself with every square inch of his red waistcoat until, like the problem of the nails in the horse's shoes, the total became enormous. People had been known to apply to effect an insurance on their lives for a thousand pounds, and looking at him, to beg, before the form of proposal was filled up, that it might be made two. And yet he was not a giant. His coat was rather small than otherwise. The whole charm was in his waistcoat. Respectability, competence, property in Bengal or anywhere else, responsibility to any amount on the part of the company that employed him, were all expressed in that one garment.

As the cabriolet drove up to the door, this officer appeared bareheaded on the pavement, crying aloud—"Room for the chairman, room for the chairman, if you please!" much to the admiration of the bystanders, who, it is needless to say had their attention directed to the Anglo-Bengalee Company thenceforth, by that means. Mr. Tigg leaped gracefully out, followed by the Managing Director, and ascended the stairs, still preceded by the porter—who cried as he went, "By your leave there! by your leave! The Chairman of the Board, Gentle-MEN!" In like manner, but in a still more stentorian voice, he ushered the chairman through the public office, where some humble clients were transacting business, into an awful chamber, labelled Board-room—the door of which sanctuary immediately closed, and screened the great capitalist from vulgar eyes.

The board-room had a Turkey carpet in it, a sideboard, a portrait of Tigg Montague, Esquire, as chairman; a very imposing chair of office, garnished with an ivory hammer and a little hand-bell; and a long-table, set out at intervals with sheets of blotting-paper, foolscap, clean pens, and inkstands. The chairman having taken his seat with great solemnity, the secretary supported him on his right hand, and the porter stood bolt upright behind them, forming a warm background of waistcoat. This was the board—everything else being a light-hearted little fiction.

CHARLES DICKENS.

"*Martin Chuzzlewit*," 1844.

United Artists

The words above are well known as the title of a Hollywood film-producing company, and until this year no one in this country could possibly lay claim to the title as well. Artists were anything but united. But for a few weeks, under the roof of Burlington House, all attitudes to art have now come together, in fact if not in spirit. Wartime abandon, or the energy of Sir Edwin Lutyens, or the needs of the Red Cross have achieved what several generations of diplomacy failed to achieve.

But how startling, in fact, is the sight of the Royal Academy galleries filled simultaneously with the products of art of every school? The answer is a surprising one to those who go expecting to see the *avant garde*, usually so rigidly excluded from the Academy, seizing the opportunity of putting their staider brethren in the shade. For the general effect of the Exhibition is that it is *more* academic than the Academy.

This is partly due to the fact that so many works are exhibited, and perforce hung three and four deep on the walls, that the effect brings back memories of academies of twenty years ago; and it is partly because the serious paintings—those that a foreigner, for example, would think it worth while coming to look at—all seem to be skied or pushed away into corners.

Besides this, several very good artists have sent disappointing pictures. But the puzzling thing is not the quality of the modern art but the *quantity* of the academic art. So the explanation we are left with is that English art on the average is infinitely more derivative and poverty stricken than we imagine, judging as we do normally from more carefully selected shows. The result of inviting the various societies of artists to participate is not only, as we knew it was going to be, to let in the work of the more lively societies such as the London Group and the Surrealists, but to swamp these by ten times as much work from societies whom it would be invidious to name but who are normally too academic—or even just technically too poor—for the Royal Academy.

The only general impressions one gets is of how thoroughly the worst aspects of impressionism have now taken hold of the rank and file of English art; a different impressionism, alas, from that which was the revolutionary art of thirty years ago; and of how little the conventional portrait in oils has changed in the same period. In such a big exhibition it would be invidious to mention individual works, even those of merit. All the names one respects are there, though hung to provide usually surprising and sometimes comic juxtapositions. A few of our best artists are for some reason not represented at all; notably Paul Nash, Graham Sutherland and Henry Moore.

A word should be said about the sculpture which, quite apart from any prejudice for or against academic or modern, maintains an unbelievably low standard. This country must now be passing through a period of

achievement in sculpture lower than any in its history. Is it the fault of architecture? Apart from a couple of bronze heads by Epstein the number of works of any distinction at all cannot number more than about five. There is only one piece actually called " The Startled Faun," but this title sums up the manner and intentions of nearly all.

War-Time Shop-Fronts

One greets with nothing but sympathy the idea of making a virtue of war-time necessity by decorating the boarded-up fronts of shops, and welcomes therefore the recent exhibition at the Building Centre, promoted jointly by the Society of Mural Painters and the National Register of Industrial Art Designers.

A few of the designs on show had actually been carried out. Most of them were suggestions submitted by the artist members of these two societies. The exhibition, though it contained a few goods things, was disappointing because only a small minority of the designers regarded the problem set as an architectural one ; instead, they just took an oblong shape of the size and proportion of a shop-front and filled it with a decorative painting symbolizing shoes, flowers, fish or what-not. But the design of the boarded front of a shop remains as fundamentally an architectural task as the design of a shop with a glass front. It is only the conditions that have changed. Put another way, the decorated war-time shopping street should not aim at being a gallery of enormous pictures, but a street of shops with decorative use made of their solid fronts.

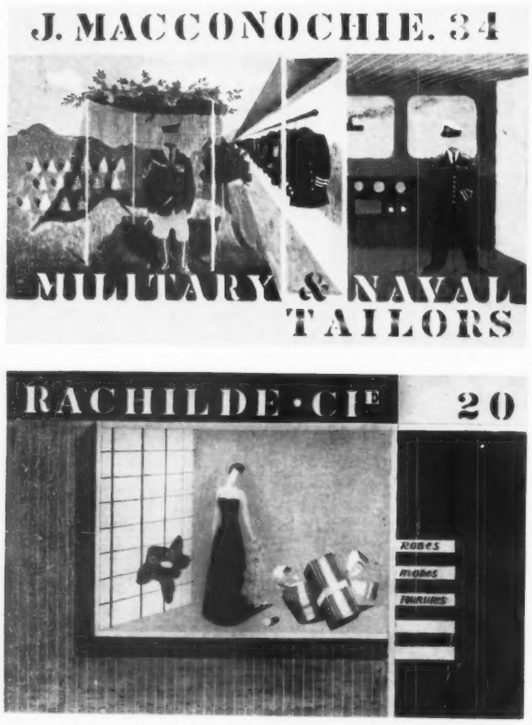
The exhibition will be over by the time these remarks are printed, but the authors of the most successful designs should be named, since presumably the purpose was to draw the attention of shopkeepers to what artists can do for them in war time and which artists can do it best. The work of two artists stands out as having the essential architectural quality : that of Maurice Wimble and Olga Gemes. Some beautifully painted designs by Kenneth Rowntree deserve mention as combining a real sense of decoration with at least some recognition of the architectural nature of the problem. Among the most attractive of the designs that are simply rectangular wall-paintings are those by Hans Aufseeser and John Hutton.

One complaint : the Building Centre has decided reasonably enough that charity begins at home, but has provided itself with a boarded shop-front bearing painted decorations which strike one as anything but a good advertisement for the ideas the Exhibition is anxious to propagate. Whether these decorations are or are not weak and poverty-stricken in design may be a matter of taste, but one function of such decorations is to be attractive in a literal sense ; that is, to lure the passer-by into the shop ; and it is difficult to imagine the effect of the Bond Street façade of the Building Centre serving this purpose.

Everyman Prints

There is much talk about art for the people, but most schemes that pretend to provide it only get as far as to bring art within the reach say of the upper middle classes as well as the rich. It is simply a matter of pounds shillings and pence. One cannot blame anyone who has a few pounds to spare, unless they are very rich, spending it on a new wireless set or a visit to the seaside instead of on pictures, especially as they see no better example set by public authorities. But the Artists' International Association have now set about doing the thing properly by putting on the market a series of drawings which they have called Everyman Prints. These have been drawn direct by the artist on to a plate, as in a lithograph, so they are a good deal more than mere reproductions, and duplicated mechanically. They are of a standard size of about thirteen inches by eight, and are sold at the sensible price of one shilling each (unframed) or one and six for those printed in two colours. The effect of the process, though it has affinities with lithography, is to give it a distinct and different character of its own and a pleasing one if the limitations of the medium are properly observed.

In the first group of prints to be produced, about fifty in number, some artists have naturally been more successful than others in adapting themselves to what is virtually a new medium, but there are several very successful drawings and many that are at least interesting. Among artists represented by drawings that would be worth buying at a good deal more than a shilling are Vanessa Bell, Raymond Coxon, Maurice de Sausmarez, Edmund Kapp and James Boswell. The subjects are mostly scenes of everyday life, including some topical war-time ones. An exhibition of the prints at the Picture Hire Gallery, Brook St., was opened on January 30th by Sir Kenneth Clark.



Two designs for protected shop windows by Kenneth Rowntree from the recent exhibition at the Building Centre. See note on this page.

CORRESPONDENCE

Electric Organs

The EDITOR,

THE ARCHITECTURAL REVIEW.

SIR,

I was interested to read your contributor's notes on the Hammond and other electronic organs. In my view, the three factors which determine a shape, texture, colour or sound are the method of construction (or production in the case of sound) and the method by which and the purposes for which it is used. Applying this argument to electronic organs, we are face-to-face with a fundamental dishonesty of the same order as the attempt to emulate past " styles " (which were themselves very often the outcome of construction, use or purpose and therefore a purely temporary appearance) in steel or reinforced concrete. No doubt our organ builders will soon vie with each other in out " organizing " the organ to a higher power, so to speak, with the aid of differential rotary condensers, thyration and loud speakers. So far the attempt has failed, for several reasons. Organs owe their peculiarity to their purpose and method of construction, also to the fact that no two pipes in one organ ever produce quite the same tone colour, and no two organs are ever quite alike. The attempt to reproduce these aberrations artificially will produce the same results as the attempt to do so in machine-made furniture. Mr. Compton is the only person who has so far taken a step in the right direction in evolving a tone colour peculiar to the electrone (the cinema organ " Melophone ") and not an attempt at a " stylistic " imitation of organ tone. It also fails for another reason and that is that in an organ each stop has usually one rank of pipes, and the organ therefore increases in power and volume the more stops you draw. In an electronic organ, you *may* be using only 12 primary sound producers, all the other notes being obtained by doubling and halving frequencies and by compounding tone colours of various harmonies. This brings us to another point, that in the organ tone colours owe their expressiveness to the fact that they are compounded of a vast number of harmonies too complex to be capable of cheap analysis and electronic reproduction. The best building is not necessarily the cheapest in any given circumstance. In the same way, although it may be possible to reproduce organ tone cheaply by electronic means, that does not mean that the result will or ever can be any better ; in fact it guarantees that it will be much worse. Although I am not intellectually satisfied by it, I feel compelled to accept Clive Bell's theory of significant form. I have never yet seen or heard anything made to imitate the forms or sounds of another method of construction which has not something bogus or formalistic about it. Even the beauty of the Parthenon and St. Peters, surely two of the most beautiful buildings in the world, is of a purely static and formal order. In the same way the beauty of electrones is simply bad copyism, and if we take the hint from our past experience we shall realize that it is useless to try and emulate one thing by another—a thing should emulate itself.

Yours, etc.,

T. STEVENS.

Mr. Moreton, whose notes in the December issue of THE ARCHITECTURAL REVIEW *are the subject of this letter, writes:*

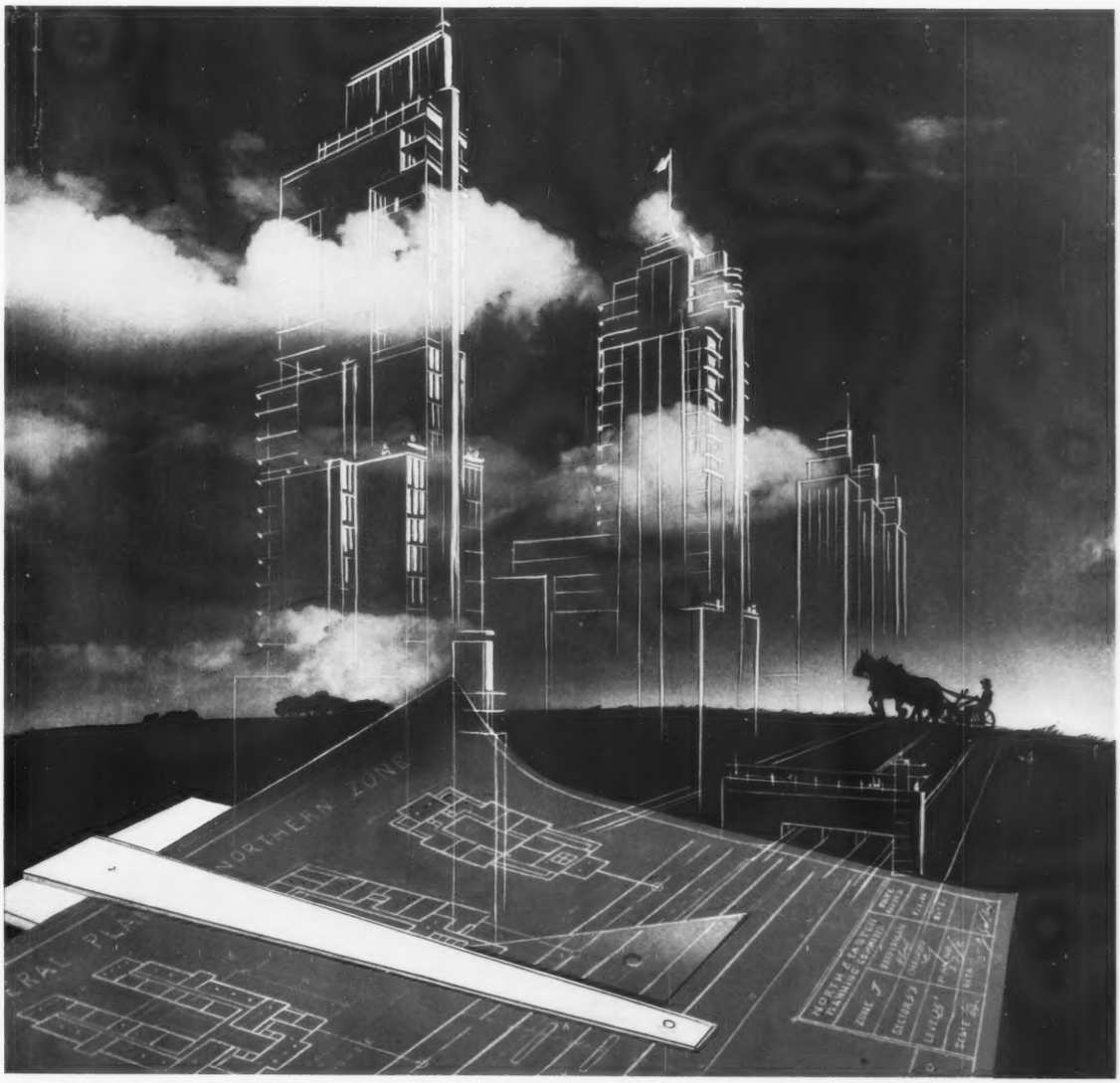
My reactions to Mr. Stevens' letter are exactly the opposite of his to Clive Bell. While I am intellectually satisfied by his arguments I am compelled to reject them. After all, the piano is only an imitation of the harpsichord, and yet it is a very much better instrument. I wish musical pedants on the B.B.C. would not insist on reminding us from time to time of the deficiencies of the harpsichord. Their argument presumably is that the composer of the music wrote for the harpsichord and that therefore that is the proper instrument on which to play it. As well insist on using a battered out of tune upright simply because that was the best some penniless composer could afford in his garret.

The important point which Mr. Stevens has overlooked is that these new organs are designed to produce, up to a point, any tone, and that while they can be used to imitate known sounds, they can equally be employed to create entirely new ones. Controls are provided to enable the player to build up his own tones, and he can, if he wishes, replace the stops provided by the maker with those of his own invention. The instrument, therefore, is no mere imitator but provides the means for a new and fascinating art of tone creation.

For myself, I can see no reason why one should be limited to new tones only. That would handicap one too much. If man has produced for himself (by different means) a pleasant tone, why not borrow it as part of one's repertoire. As a matter of fact, the electric controls being so finely graded, one may even improve upon it.

The difficulty is, as Mr. Stevens says, that the number of harmonies so far provided is too small, and the criticism I would make is that all the tones are too sweet and round. One lacks the means of producing stridency and even harshness, both of which play their part in orchestral music and in the human voice.

However, we are only at the beginning of things. Give the manufacturers a few more years and we shall hear something. For the present I am willing to run the risk of being just a stylist.



This Question of Living Space

IF, *in certain quarters, the topic of "living space" were concerned with architectural matters instead of the violation of frontiers, the world would be getting somewhere, for town planning should always loom large in the agenda of jobs to be done. Although war may curtail building activities, there is every reason why we should consider now the reconstruction era which inevitably follows hostilities. What will be the shape of things to come, architecturally? It is safe to predict that in the city of the future the accumulation of discordant buildings will disappear. Work will be carried out as a complete architectural undertaking. Moreover, it is certain that aluminium will be used to an increasing extent, for this versatile metal has already proved its worth, and indeed, has inspired many outstanding examples of architectural design. Consult our Advisory Department for technical data.*

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A.R.16

Trade News and Reviews

War time necessity has produced the blacked-out and protected shop front. An exhibition at the Building Centre shows how this can be done decoratively. The exterior of the Building Centre itself has a front designed by Marjorie Morrison.

By

BRIAN GRANT

Concerning news, or the lack of it.

GIVE a journalist something to grumble about—a really good grouse into which he can get his teeth firmly embedded—and he is never so happy.

Thus far in this war enforced idleness is transforming many hundreds of otherwise cheerful people into deep-dyed pessimists, and a pessimist with a pot of ink can keep himself strangely happy for hours on end. The trouble is that pessimism is every bit as infectious as the measles, so too is optimism of course.

The larger bulk of humanity may be classified as "neutral"—their spirits go up and down according to what particular species of germ is in circulation at the time. In effect, therefore, the pessimists and the optimists are the "key-men"—they select the tune and conduct the orchestra, the neutrals provide the volume of sound.

•

This war so far has provided our newspapers with little more than a round dozen of dramatic headlines. On seventeen successive days up to January 4th (the day on which I am writing these notes) the official French bulletin from the western Front has read "Nothing of importance to report." Amazing that a war between three of the world's greatest nations could be waged over a period of four months without the occurrence of one single military encounter notable enough to make front-page news. We have, of course, the epic story of Finland but then that has nothing to do with the war—Finland and Russia are both neutral countries.

It must not be supposed that Fleet Street is regretting the lack of drama in our own war—that will no doubt come, and it will be sufficiently horrible when it does come. Resentment, considerable and justified, is felt at the almost complete lack of co-operation afforded by the Ministry of Information and the excessive restrictions imposed upon news-giving of almost every kind. News items that any competent journalist could render in a form that would be readable and interesting, without in any way betraying his trust, are restricted to the point of utter dullness.

•

What has all this to do with the "building front"? There is a growing despondency amongst too many persons associated with the building industry. Architects, contractors and sundry specialists, who for a time believed that their inactivity was only to be for a short spell and that the Government had every intention of producing a plan to embody their services in the war effort, are now discovering that the Government plan (if there is a plan!) will only provide employment for a few selected individuals and just a few of the larger contractors and manufacturers. The building industry as a whole must attend to its own worries and make its own arrangements for existence and survival. The building industry would be perfectly capable of doing this were it not for the fact that it has by Government decree been deprived of practically all its means of livelihood; building restrictions and the rigid control of materials being enforced by the various Control Departments make it impossible for any reasonable building programme to be embarked on or even considered.

•

Our leading Ministers are constantly reminding us that we must not expect to get through this war without air raids just because we have not so far been subjected to them. When we complain that the "black-out" might be just a little less black we are assured that any discomforts we may be suffering now are inflicted upon us as safeguards against the uncertain future; the Government's plans are made for the future, not merely for the present. Everywhere we find units of the Auxiliary Fire Service standing by ready for the emergency; A.R.P. wardens are constantly at their posts. But what of the building industry? How is it being kept ready for the emergency? It seems reasonable to suggest that if and when we do get air raids a very urgent need will arise for the quick provision of new accommodation for people, goods and machines, and architects, surveyors and builders must be kept organized and ready to meet this need. If during the early months, and perhaps years, of the war the building industry is left to stagnate and disintegrate how will it be able to cope efficiently and promptly with the sudden rush of work that is likely to be forthcoming when the anticipated emergency actually eventuates.

•

And now, to come to the subject that I have thus far, by a very circuitous route,

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A SHELTER STANDS THE STRAIN

The finished shelter.

An explosion 50 ft. above—

covers it with rock—

but only the roof is slightly chipped.

Photographs of a test carried out by the Penmaenmawr and Welsh Granite Company described on this page.

been leading up to—the technical press and the Ministry of Information. Trade and technical publications exist primarily as news-service organizations for their readers. Through the architectural and building papers architects and builders hope to be kept in touch with all matters of concern to them; the editors of these papers are doing their best to supply all information that is important and authoritative; so far, whatever they have been able to do in this direction has been done entirely without the intelligent co-operation of the Ministry of Information or of any of the various building material Control and Supply Departments. It is extremely difficult to imagine why this should be so. In times of difficulty and emergency the establishment of contact between different sections of a great and important industry becomes a matter of urgency, at least one would imagine this to be the case, and existing contact-media should afford considerable assistance to such authorities and groups that have been entrusted with the emergency organization of the industry. To what extent has officialdom so far in this war availed itself of the very willing services of the leading architectural and building papers. To my knowledge not at all. I subscribe to, or am sent copies of, all the principal building papers published and have been surprised by the lack of "official" information made available. One realizes that a rigid censorship of information must be practised, that certain facts and figures and plans must not be divulged—but is it reasonable that the press, and therefore its large body of readers, should deliberately be kept uninformed on matters that affect their very existence. In the earliest weeks of the war we learned that all architects over 30 must regard themselves as being in a reserved occupation. "What are we being reserved for?" asked the architects. "Reserved for what?" inquired the press with quite monotonous persistence. No answer was given. Now, of course, we know that there was no answer; presumably, whatever authority decreed that architects must be "reserved" had not the foggiest idea what they were being reserved for.

Consider these figures. The building industry is responsible for nearly one quarter of the total insured industrial population; the estimated £200,000,000 of work stopped by the Government ban on public works caused a total loss to the Exchequer of £10,000,000; the annual cost of maintaining the 359,000 operatives now unemployed will be £18,000,000. An industry which controls the employment or unemployment of more than two millions of people is an industry that demands the most careful regulation and it is to be hoped that the suggestion made by the President of the R.I.B.A., that a competent Ministry of Building shall be created without further delay, will be adopted not next year, or even next month, but *without further delay.*

And whether or no we are to have a Ministry of Building, it might be remembered by those who are to be entrusted with its destiny in war time that the building industry has become so large and so much the vehicle of prosperity in other industries that the maintenance of war-time revenue may be said without exaggeration to depend on an adequate level of employment in the building industry.

I am sure that I am right in saying that the building press in general will like to place their services fully at the disposal of the responsible authorities. The main desire of the press is to see the industry restored to a state of comparative well being, to assist in organizing the distribution of work and the use of basic building materials in such a way as to ensure the greatest possible activity for the industry as a whole.

●

Will the Ministry of Information and the various departments controlling the supply of building materials kindly take note.

●

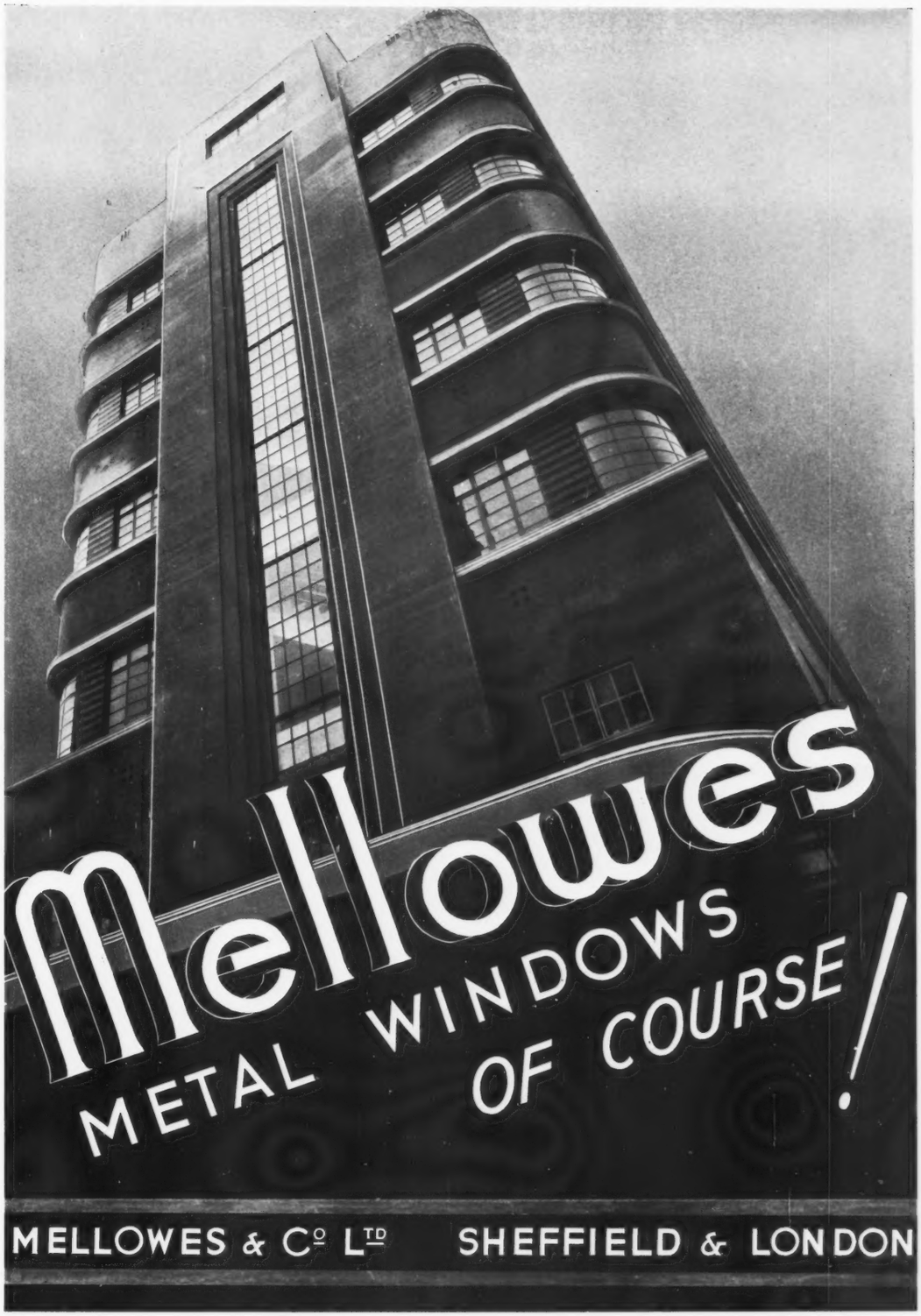
The artist on the defence front.

I hope that large numbers of people went to the recent exhibition at the Building Centre and, in particular, I hope that lots and lots of the people who did go were shopkeepers. The exhibition was organized by The Society of Mural Painters and the National Register of Industrial Art Designers. In case you did not go I will tell you something about it. If you will look again, more carefully this time, at the illustration on the first page of these notes you will recognize the Building Centre main entrance in New Bond Street—its new garb is a pleasant way of carrying out a serious job of self-protection. One does dislike consistently harping upon the possibilities of air raids in the future, but they may come, and if they do then Mr. Shopkeeper will have to do something about those shop windows of his, and the enterprising retailer would be wise to do something about them right now. The odds are, Mr. Retailer, that you will have to shutter up your shop; are you going to conceal your identity and your wares behind a drab exterior of wooden plank or asbestos-cement? Or are you going to utilize your valuable shop frontage as a bright and prosperous means of sales promotion.

●

Aggregate for A.R.P. concrete.

To come to sterner stuff—aggregate for A.R.P. concrete shelters—the pictures on this page give the various stages in a test carried out recently by the Penmaenmawr and Welsh Granite Company; these pictures formed part of a lantern and cinema lecture given by G. H. Hodgson, M.I.C.E., M.I.Struct.E., at the Society of Chemical Industry early in January. In the first picture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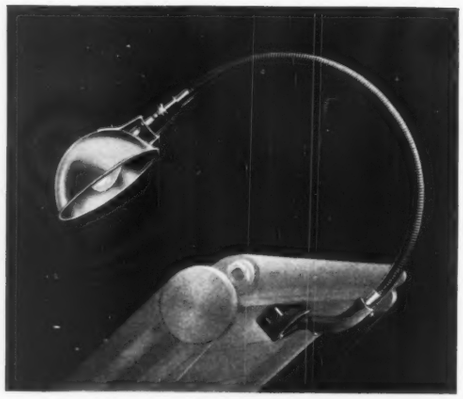

A drawing-board lighting fitting produced by E. N. Mason and Sons Ltd., price £1 18s. 6d.

we see the shelter before the test; in the second the explosion has taken place and large pieces of rock are about to fall on the shelter from a height of 50 feet; in the third picture the fall of stone has completely covered the shelter and in the fourth the fall of stone has been partially cleared—the only damage effected was chipping to the edges of the roof, the concrete was uncracked. Fullest details of this test and the aggregate used in the construction of the concrete shelter may be obtained from the Penmaenmawr & Welsh Granite Company Ltd. (252 India Buildings, Liverpool). Architects and others engaged upon the construction of shelters and protection work generally will find that the Company have condensed a great deal of practical data into their commendably abbreviated report.

•

A new drawing-board light fitting.

For those of you who still find plenty of work to do upon your drawing-board here is a sensible fixture upon which you might like to spend £1 18s. 6d.—a flexible lighting unit for adjustable drawing-boards. As can be seen from the picture, the lamp leaves the surface of the board entirely free from obstruction and the flexible arm enables the lamp to be set at any desired angle; when not in use the lamp can be doubled back behind and below the top edge of the board. The specification of the unit is as follows: 24" flexible arm, oxidised copper finish; switch lamp holder in brown bakelite; nickel plated reflector, wired from lamp holder to black enamelled base which is fitted with suitable connector. The makers are E. N. Mason & Sons, Ltd., Arclight Works, Colchester.

•

The Buildings Illustrated

University Medical Centre, Jerusalem.

Architect: **Erich Mendelsohn.**

The general contractors were Solel Boneh Ltd., Jerusalem. Among the subcontractors were the following: Pilkington Bros. Ltd. (non-actinic glass domes), Lenscrete Ltd. (top lights), John Birch & Co. Ltd. (w.c.'s and sinks), Doulton & Co. Ltd. (sinks and lavatory basins), Sidney W. Hassall & Co. (cast-iron pipes), Leeds Fireclay Co. Ltd. (baby bath tubs), Rabone Petersen & Co. Ltd. (stoneware pipes), Ideal Boilers and Radiators Ltd. (boilers and radiators), Twyfords Ltd. (doctors' washbasins), Yorkshire Copper Works Ltd. (copper pipes), Shanks & Co. Ltd. (urinals), Stewarts and Lloyds Ltd. (galvanized iron pipes).

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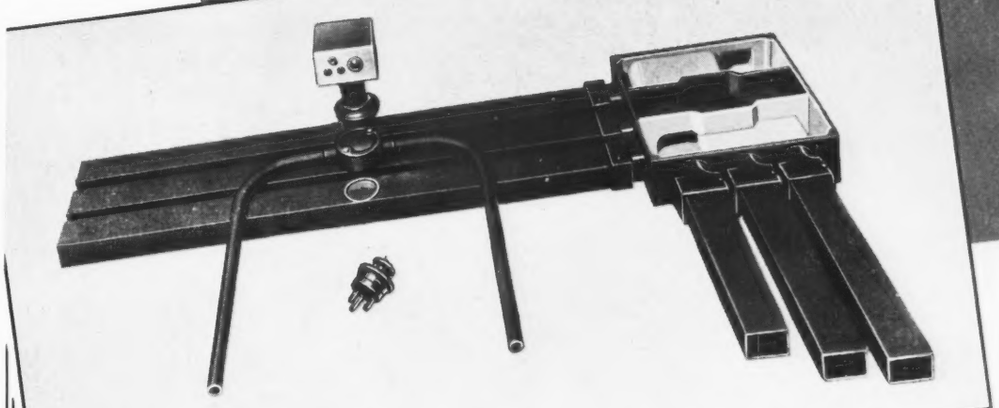
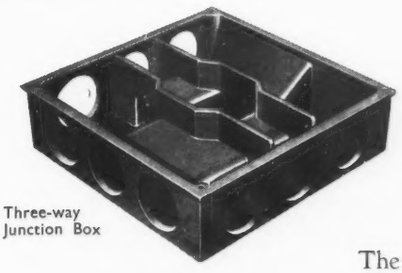
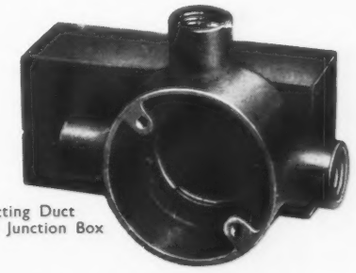


Section of Three-way Duct System



Three-way Junction Box



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Architects : **Sir John Burnet, Tait and Lorne.**

The general contractors were Trollope and Colls Ltd. Among the sub-contractors were the following : Diespeker & Co. Ltd. (terrazzo work), Fredk. Braby & Co. Ltd. (copper roofing), John Bolding and Sons Ltd. (sanitary fittings), Young, Austen and Young Ltd. (heating, hot water and ventilation), Turpin's Parquet Flooring Co. Ltd. (wood block floors), Fenning & Co. Ltd. (lunel marble), Shaw's Glazed Brick Co. Ltd. (glazed faience), Aston Construction Co. Ltd. (constructional steelwork), James Gibbons Ltd. (ironmongery), Crittall Manfg. Co. Ltd. (metal windows, lift enclosure and lantern lights), J. A. King & Co. Ltd. (pavement lights), Haywards Ltd. (steel doors and Bostwick gates), John Tann Ltd. (strongroom door and shelving), Birmingham Guild Ltd. (bronze work), Eric Munday Ltd. (lettering, notice boards, etc.), Light Steelwork (1925) Ltd. (balustrades), Blunt and Wray, Ltd. (roof railing and cat ladders), Mr. Walter Gilbert (hanging sign), Troughton and Young Ltd. (electrical work and lay-lights), Merryweather and Sons Ltd. (fire extinguishers), Waygood-Otis Ltd. (lifts), Wotton and Sons (glass and glazing), Christie (Decorators) Ltd. (decorations), Trollope and Colls, Ltd. (plumbing and drains, panelling, stonework), Mr. John Hutton (designing ornamental glass), Mundet Cork Products Ltd. (cork flooring), Vibro Insulations Ltd. (insulation), Gas Proofing Co. Ltd. (gas proofing), Joseph Armitage Ltd. (stone carving), H. Meredith and Sons (A.R.P. blinds), E. J. and A. T. Bradford (wood carving), Joseph Brooke and Sons (silex stone), Brown and Tawse Ltd. (A.R.P. escape door), Bratt Colbran Ltd. (electric fire), Durasteel Roofs Ltd. (steel shutters), London Sand Blast Decorative Glass Works Ltd. (ornamental glass), North British Rubber Co. Ltd. (rubber mats), Palmer's Travelling Cradle Co. Ltd. (eye bolts, etc., for travelling cradles), Rydbeck and Norstrom (electrolier in main entrance), Osler and Faraday Ltd. (electroliers generally), Val de Travers Asphalt Paving Co. Ltd. (asphalt), May Acoustics Ltd. (Maycoustic asbestonite), Sound Proofing Ltd. (acoustic celotex), Magneta Time Co. Ltd. (electric clocks).

•

Convalescent Home, Westmorland.

Architects : **Harry S. Fairhurst and Son.**

The general contractors were Arthur O. Thoms. Among the sub-contractors were the following : Fram Reinforced Concrete Ltd. (reinforced concrete), John Booth and Sons Ltd. (steelwork), Frazzi Ltd. (Paropa roofing), Limmer and Trinidad Lake Asphalte Co. Ltd. (asphalting), Doodson and Bain Ltd. (windows), W. D. Douthwaite (outside railings and fire escape), Wm. Wadsworth and Sons Ltd. (service lifts), E. M. Evans and Sons Ltd. (electrical work), J. A. McCrea and Sons Ltd. (plumbing and heating), Morrison Ingram & Co. Ltd. (sanitary fittings), The Exors. of Thos. Hudson Ltd., Parker, Winder and Achurch Ltd. (fireplaces), Alexander Lees Ltd. (staircase and handrailing), J. Parkinson and Sons Ltd. (joinery), Conway & Co. Ltd. (wall tiling and terrazzo flooring), Chas. Lightfoot Ltd. (copper glazing and mirrors), W. B. Clarkson Ltd. (decorating), H. Shepherdson Ltd. (revolving doors), Acme Flooring and Paving Co. Ltd. (woodblock flooring), Baxendale & Co. Ltd. (Aga cooker), H. Orchard (notice board).

•

Flats in Cambridge.

Architect : **E. W. N. Mallows.**

The general contractors were Kerridge (Cambridge) Ltd., who were also responsible for kitchen fitments and all built-in furniture. Among the sub-contractors were the following : Crittall Manufacturing Co. Ltd. (metal windows), John Bolding and Sons Ltd. (sanitary fittings), Cambridge University and Town Gas Light Co. (gas fires, cookers, Ascot water heaters and refrigerators), Joseph Sandell & Co. Ltd. (flush doors), Dryad Metalworks Ltd. (ironmongery), Electric Wiring and Repair Co. (electric installation), Troughton and Young Ltd. (electric fittings).

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Architects : **T. P. Bennett and Son.**

The general contractors were Holland & Hannen and Cubitts Ltd., Messrs. Trollope and Colls Ltd. being responsible for foundations only. Among the sub-contractors were the following : Redpath Brown & Co. Ltd. (structural steelwork), Waygood-Otis Ltd. (lifts), Attoc Blocks Ltd. (hollow tile floors), Troughton and Young Ltd. (electrical work—main building electric light fittings), Bective Electrical Co. Ltd. (electrical work—Memorial Hall), Chatwood Safe Co. Ltd. (strong-room doors), Bostwick Gate Co. Ltd. (dividing grille in strong-room), Crittall Mnfg. Co. Ltd. (metal windows), Matthew Hall Ltd. (plumbing, heating, hot water and ventilation), Gas Light and Coke Co. Ltd. (gas services), General Asphalte Co. Ltd. (asphalt), Doulton & Co. Ltd. (sanitary fittings and glazed faience ware), Palmer's Travelling Cradle and Scaffold Co. (travelling cradle apparatus), Haywards Ltd. (cellar flaps), J. W. Gray and Sons Ltd. (lightning conductor), F. A. Morris & Co. Ltd. (lantern lights and laylights), Haskins (roller shutters), H. W. Cullum & Co. Ltd. (soundproof floors), Diespeker & Co. Ltd. (terrazzo), Hollis Bros. & Co. Ltd. (wood flooring), Sankey-Sheldon Ltd. (steel partitioning), Henry J. Greenham Ltd. (facing bricks), Carter & Co. Ltd. (floor and wall tiling), Joinery and Builders Supplies Ltd. (flush doors), Allen and Greaves Ltd. (steel platform), Conrad Parlanti Ltd. (bronze entrance doors, decorative metalwork, railings, etc.), Anselm Odling and Sons (marble flooring), Pulsometer Pump Co. (pumps), English Clock Systems Ltd. (electric clocks), Frazzi Ltd. (flat roof finishings), G. J. Green and Son (fibrous plasterwork), Wm. Sugg & Co. (gas incinerators), Newalls Insulation Co. Ltd. (acoustic tiling), Holland & Hannen and Cubitts Ltd. (special joinery and panelling), Cellulin Flooring Co. (cellulin flooring), Carter and Aynsley Ltd. (door furniture), Courtney Pope Ltd. (special door furniture, special screens and glazed balustrading), Franco-British Electrical Co. (Neon sign), Franco-Signs Ltd. (non-illuminated sign), J. W. Gray and Sons (flagstaff), E. J. and A. T. Bradford Ltd. (special wood carving and lettering for war memorial), James Farquharson and Sons (kitchen equipment), Empire Stone Co. Ltd. (artificial stone steps, kerbs and pavings), Comyn Ching & Co. Ltd. (bronze mat-well frames), B. Cohen and Son Ltd. (special furniture, carpets and curtains), North British Rubber Co. Ltd. (rubber flooring and mats) A. J. Binns Ltd. (coatrails and hangers), Nobel Chemical Finishes Ltd. (paints and varnishes), Bratt Colbran Ltd. (special fireplaces), Herbert Morris Ltd. (travelling pulley block), Buckleys (London) Ltd. (bronze nameplate), Roneo Ltd. (steel office furniture), Merryweather and Sons Ltd. (fire extinguishers), F. H. Pride Ltd. (electrical dimmer control panel—Memorial Hall), Woollens' Cine Service (substandard cinematograph equipment), William Mallinson & Sons Ltd. (special veneers), Bull's Super Silent Motors by Bull Motors (Branch of E. R. & F. Turner) Ltd.

•

St. Johns Wood Station.

Architect : **S. A. Heaps.**

The general contractors were Messrs. Patman & Fotheringham Ltd. Among the sub-contractors were the following: Limmer & Trinidad Lake Asphalte Co. Ltd. (asphalt), H. J. Greenham Ltd. (Ibstock russet brown external facing bricks), Shaws Glazed Brick Co. Ltd. (terra-cotta), Rubery Owen & Co. Ltd. (structural steel), C. F. Anderson and Son Ltd. (lining to escalator tunnel and ticket hall ceilings), J. A. King & Co. Ltd. (glass lenses), Art Pavements and Decorations Ltd. (pressed cement and marble tile paving), Tylors & Co. Ltd. (sanitary fittings), Bowes-Scott and Western Ltd. (stair treads), Steel and Hampton Ltd. (door furniture), C. E. Welstead Ltd. (casements), J. Starkie Gardner Ltd. (folding gates; canopy and bullseye signs), C. & S. Construction Ltd. (fireproof doors), Frederick Sage & Co. Ltd. (shop fittings; revolving doors (Italian type)), Light Steelwork (1925), Ltd. (metalwork), E. Pollard & Co. Ltd. (joinery), Carter & Co. Ltd. (tiling), J. Heal & Co. Ltd. (seats in ticket hall).

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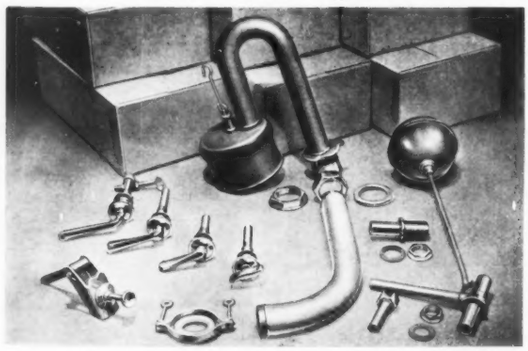

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Fig. 8218—Installation for the treatment of Foul Linen at the Birmingham Hospitals Centre (The Queen Elizabeth Hospital.)

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SALOON BAR

There is still a wealth of this sort of detail in pubs all over the country, especially in the larger towns, but it is disappearing fast. Pubs of this Victorian "gin-palace" type contain some curious features which they have evolved for their own purposes, such as this structure erected on the bar counter itself, with hinged glass panels known in the trade as "snob screens," to preserve the privacy of each grade of bar. The boldly detailed woodwork of which the above is typical, and the richly engraved glass and brass chandeliers that generally go with it, entitles public houses to the honour of being one of the few classes of buildings that preserved a genuine vernacular well into the nineteenth century. In an article beginning on page 87 John Piper discusses the vigorous and peculiar character that the best traditions of pub architecture are based on. The photograph above of the "Prince Alfred," Maida Vale, London, was taken by Humphrey Spender.

Roof Angels

By Sir Cecil Harcourt-Smith

One of the chief beauties of the mediæval churches of England is the noble wood roof, that as an architectural feature has never been surpassed. In many churches dating between the fourteenth and seventeenth centuries, the hammer-beams which form the main support of these roofs are decorated, at the point where they rest on the main walls, with figures carved in wood, usually of angels; these are generally referred to as "roof-angels," but their origin and significance has remained an open question.

Generally speaking, the only other figures in the round applied to the internal structural decoration of churches represent Saints, Prophets, or Apostles, and these occur in association with the angels. Thus, where the hammer-beams show two or more rows of angels, either below them or on the "helves" (the brackets between the clerestory windows) these other figures are sometimes found. In some cases the angels hold musical instruments; in others, they carry scrolls with inscriptions evidently forming part of the "Te Deum." The latter give what I believe may be the clue to the significance of the figures; they are symbolic of the different orders mentioned in the "Te Deum": "To thee all angels cry aloud; to thee Cherubim and Seraphim continually do cry; the glorious company of the Apostles praise thee; the noble army of Martyrs praise thee."

It will be noticed that here the angelic host give utterance in what may be song, while the human elements merely "praise." The angels pay their tribute in music; they are the angelic choir; and in some cases—as in the Minstrels' Gallery at Exeter—they appear as a veritable orchestra. They are, so to speak, the embodiment in sculptural form of the church music. Here, then, we have Music personified; and one is tempted to ask whether this is to be regarded as a mere accepted convention, or whether we may trace in it any deeper significance. The problem of sound-waves, as being more than a momentary sensation, has always presented itself, and especially since Science introduced us to the Hertzian wave and mechanical methods of recovering and reproducing sound. Did some instinct of the scientific truth stir subconsciously in the mind of artists long ago? Vernon Lee in her recent work *Music and its Lovers* defines Music as the experience which the evanescent phenomenon of organized sounds makes in the mind of the hearer. But can we any longer be so sure that the organized sounds are wholly evanescent? Vernon Lee draws a parallel between architecture and music as equally "putting us inside a sensorial whole different from that we ordinarily live in . . . a feeling of being in an unusual element, shut into that unusualness which is space and light in the one case, and sound in the other." May it not be that this region of the senses or emotions is peopled with its own spiritual denizens? Not indeed visible to every mind's eye, but, to those who can rub the magic ring, palpable and familiar. It is the musician who with the magic of his voice or his instrument pieces together the charm which calls these spirits out of the obscure, and the forms they take may be of infinite variety, dependent on the artist first, and then on the temperament of the hearer.

Throughout the history of human thought we may trace the vague suggestion that Music has inherent powers which are able to create effects transcending our imagination.

> "Like that strange song I heard Apollo sing
> When Ilion like a mist rose into towers."

So the walls of ancient Thebes spring up without mortal aid to the magical strains of Amphion's music. In *Paradise Lost*, the palace of the fallen angels arises through no other agency.

> "As in an organ, from the blast of sound
> To many a row of pipes the soundboard breathes.
> Anon out of the earth a fabric huge
> Rose like an exhalation, with the sound
> Of dulcet symphonies, and voices sweet."

The poet regards the beauty of harmony as everywhere existent, and only awaiting, like the sleeping princess, the magic agency that shall release her. So in *L'Allegro*:

> "The melting voice through mazes running
> Untwisting all the charms that tie
> The hidden soul of harmony."

Sir Thomas Browne, commenting on the introduction of music in funeral ceremonies, explains it as "the secret and symbolical hint of the harmonical nature of the soul; which, delivered from the body, went again to enjoy the primitive harmony of heaven, from which it first descended." But the harmony even on earth is there: it is only the tangled discords of life that enchain her. The Frieze of the Parthenon has been beautifully termed, "Frozen Music," and every lovely creation of the architect with its balanced harmonies appeals like music to the senses.

If then we are to conceive of music as a creative element, our finite intelligence must imagine it as peopled by spiritual beings of forms supernatural, but gracious and friendly, as the good fairies of our childhood. The thought has been admirably expressed by Shorthouse in *John Inglesant*:—

> "Every lovely fancy, every moment of delight, every thought and thrill of pleasure which Music calls forth, or which, already existing, is beatified and hallowed by Music, does not die. Such as these become fairy existences, spiritual creatures, shadowy, but real, and of an inexpressibly delicate grace and beauty, which live in melody, and float and throng before the senses, whenever the harmony that gave and maintains their life exists again is sound. They are children of the earth, and yet above it."

And this last sentence gives the clue to the form which in all the Christian era has been chosen to embody the spiritual children and ministrants of Music—the angel of all the ennobling arts, whose conception represents the wedding of earth and air. May not the roof-angels be the translation into sculptural form of the Music spirits that have mounted upward from the choir, taking their place naturally at the highest point of the walls?

In Greek thought the seats of the gods was on the misty mountain top of Ida or Olympus; and even poets of the Christian faith would sometimes picture heaven as at some measurable distance above the earth. In *Paradise Lost* the angels' fall is likened to that of Vulcan:—

> "Thrown by angry Jove
> Shear oer the crystal battlements, from morn
> To noon he fell, from noon to dewy eve."

And in Rossetti's poem the Blessed Damozel stands on

> "the rampart of God's house
> By God built over the sheer depth
> In which Space is begun,"

and today we still subconsciously think of heaven as in the skies, not indeed within the compass of even angelic ladders, but as canopied in space. In moments of prayer the thoughts of the devout fly upwards, and the departing human spirit is symbolized as winging skyward under the guidance of "Death's bright angel."

The type of angel familiar to us in art and literature is the outcome of long development. In the old testament its conception is not what we should now call "angelic," but of sterner, of even repellent, character; and though in Norman sculpture the sterner type is still found, there is a steady tendency in the Christian era towards a more human and gentler conception. The artistic form of this type is an heritage from the Greeks, who represented Love and the twin brothers Sleep and Death as adolescent youths, beautiful and winged.

In Western art of the Christian era the angel is usually represented as an etherealized human figure, sexless or child, endowed with the wings of a bird; and it is not difficult to realize why this particular attribute has been accepted. From early times birds have been in many cases regarded as the appropriate messengers from heaven to earth, moving as they do in the element that lies between earth and sky. The skylark in the morning sings "at heaven's gate," and the song of birds, awakened to Apollo's lyre, brings thence a message to mortal men. In the sacred oak groves of Dodona, the forest sounds of wind and birds in the trees conveyed to ears that understood them the message of Jupiter; and all through the primitive Italic faiths birds were the most potent media for auguries by which men's actions should be guided or foretold. The cheerless region of the underworld is "Avernus," the place which has no birds.

The songs of birds, the music of winds in the trees, were personified and crystallized in the angel figures of the roof beams; and since the Gothic type of church architecture, with its columns and arching groined roof, has its origin in forest trees, it is only natural that these find their place at the spring of the foliage from the parent trunk. At the topmost points of the house of worship they are not wholly palpable in all hours, but mostly in a dim religious light; the first beams of the morning illumine their wings and their floating hair, and the last rays of the setting sun touch them with gold.

In the Christian faith we are constantly reminded of birds as the divine messengers to man. It is the dove which brings the branch of olive, in token that the flood is abating; it is the dove, symbol of the Spirit, that figures at the Annunciation; and although the element of music is not here definitely implied, the conception of a bird is never far removed from song. In the old English carol, the dove becomes an angel :—

" As Joseph was a walking
He heard an angel sing
This night shall be the birthnight
Of Christ our heavenly King."

In Greek sculpture, the souls of the dead, in their bodily form, are borne upward by Siren-like creatures, " half-angel and half-bird," which as Sirens have the gift of enchanting music; and in Russian church legend it is a sacred bird that bears the dead to heaven's gate, where they are awakened by strains of music to immortality.

Angels in Holy Writ are often referred to indiscriminately as " Cherubim " or " Seraphim," but their respective form and functions are never very clearly defined. Cherubim are placed as guardians of the gates of Paradise with flaming swords: they give a decorative effect of sanctity to Solomon's temple, and are the supernatural bearers of the chariot or throne of Jehovah, who is " seated upon the wings of the wind." It is only in Ezekiel that a Cherub is described as having two faces, that of a man and a bird, a description which seems to approximate to the Siren form of mythology and art.

On the other hand, the Seraphim in the book of Revelation are of colossal height, and have voices " that shake the threshold." In later Christian art, however, this horrific conception of the Seraph, akin to the monstrous Djinn of Eastern legend, seems to have given place to a milder ideal, and henceforward Cherubim and Seraphim become kindred spirits that unite in harmonious praise to the all-highest. In early French and Italian paintings they have similar forms, distinguishable apparently only by their colouring; for some reason which is difficult to explain, the Seraphim are sometimes red, and the Cherubim blue.

This distinction in colour may be reminiscent of the earlier divergence in character attributed to them, red being recognized as the warning and less friendly hue. Traces of such a distinction linger on in some English Churches. Thus at Wells the Cherub wears amice and alb, and has curly hair; the Seraph has a second pair of wings, and holds a bowl of fire. At Warwick, the Seraphim are clothed in flames, and have other characteristics suggestive of the Revelation. In some instances, the Seraph has a feathered body, in reminiscence of the bird idea.

The Wells figure marks the transition to the more modern conception of the Cherub, as denoting infant innocence, or perhaps, in a specialized case, just the personification of the pure boy-voices of the choir; and so we find them shown as winged heads of children; as Shelley puts it :—

" Like an unbodied joy, whose race has just begun."

The " young-eyed Cherubim " of Shakespeare call to mind the creations of Luca della Robbia for the Florentine Cathedral-loft, which, in the words of Pater " in their subtlety of line give us a strange reality of impression of musical effect on visible things."

We must not stress too closely the distinction between Cherubim and Seraphim, for the fact is, that any attempt to probe too deeply into the ultimate significance of the supernatural semi-divine beings of the Jewish and early Christian faiths is doomed to failure: nay more, it leads us into the dreary and fantastic wastes of unintelligible mysticism. Jewish symbolism, especially after the Captivity, had been infected with the Mesopotamian imagery of animism, and Ezekiel was the prophet of a mythological revival. Later there came the Jewish apocalyptic visions in which perfervid imagination ran riot, always picturesque and sometimes terrible, among spiritual emanations of the heavenly body; and abstractions which had earlier been mainly figurative or visionary, came to be classified and ordained in a set hierarchy, of which Dionysius the Areopagite was, so to say, the official gazetteer. On this origin mainly the early mediæval artists based their conception of the Doom, with its array of angels and devils peopling heaven and hell. The leading spirits of both parties in these scenes have each an individuality and a special function; but apart from them stands, so to speak, the angelic rank and file, who blow trumpets or play on harps, and who compose the celestial orchestra and choir.

In Caxton's version of the *Golden Legend*, the angelic host is composed of nine orders, of which Seraphim and Cherubim head the hierarchy, after certain vague conceptions such as " dominations " and " potestates," come angels and archangels. The Seraphim and Cherubim are at first considered as having a superior rank, but later this differentiation seems gradually to have been disregarded, and the generic term " angels " came to be applied without distinction of type or function.

These are the figures which mediæval and modern architects have embodied in their roof-angels. Within the sacred precincts there was no place for even the semblance of what was evil or unclean. Just as in holy writ the body is regarded as the temple of the Spirit, so in some measure the structure of the Church comes to be regarded as the symbol of the body which, fortified by the divine presence, is enabled to withstand the dangers and temptations that beset life. It is as though the walls were the bulwark and the sanctuary against which the sea of malign forces is for ever surging around and striving to enter.

That is why the sculptures on the exterior of churches, gargoyles and other, so often take grotesque or devilish forms; as Longfellow says :—

" Fiends and dragons on the gargoyled eaves
Watch the dead Christ between the living thieves."

In the Ile de France, where Gothic architecture in the Middle Ages was predominant, a popular legend was that of the monster born from the slime of the Seine that ravaged the surrounding countryside until destroyed by Bishop St. Romain. What better subject could be selected for the *Gargouille* of a Paris church?

In the composition of fantastic monstrosities of painting and sculpture, the monkish artists gave free rein to their imagination, nourished doubtless by the " travellers' tales " of Mandeville and others. In the illuminated manuscripts of the Middle Ages one may see how such material is worked into the decorative borders, usually of tendrils or foliage. In Gothic thought, the forest was peopled with mysterious denizens which were, though often grim and ominous, not always of evil nature; and since the columns of the church were originally in a sense the translation into stone of forest trees, it was not unnatural that out of their capitals, or in the bosses of the groining, should sometimes peep a spirit face of faun or dryad embowered in foliage.

The monastic world in the early ages made great capital out of the post-obit advantages enjoyed by Saints as compared with the horrific fate reserved for sinners. The milder Christian virtues of human tolerance and charity gave place to unctuous gloating over the gruesome future awaiting those unfortunates disapproved of by Mother Church. In rendering the Last Judgment, artists gave full play to their nightmarish imagination. The Eastern Church especially luxuriated in this orgy of self-congratulation: one may see it at its best (or worst) in the monasteries of Mount Athos. Even the Sistine Chapel furnished scope for such a theme; and Michel Angelo himself, in his gigantic " Doom," does his best to deter sinners by depicting realistically the torments of hell.

The subject of this great composition is in keeping with the artist's other designs in the Chapel. The whole might have been inspired by that grim and awesome monkish hymn :—

Dies irae, dies illa
Solvet saeclum in favilla,

and in the Sibyls which decorate the ceiling we are reminded of the third line :—

Teste David cum Sibylla.

The introduction of the Sibyls was probably due to the influence of Dante's verse. The *Divina Commedia* had been first printed about 40 years before Michel Angelo began his work on the ceiling; the poet Vergil, who figures in the " Inferno," had described the consultation by Aeneas with the Cumæan Sibyl before his descent into hell; and this Sibyl occupies an important place in the ceiling decorations.

Although in general the artistic and architectural embellishments in a church are decorous, if not sacred, in character, it may occasionally happen that a spirit of humour or mischief finds its way within the precincts. The carvings beneath the Miserere seats frequently offered a welcome relief to monkish austerity. The " jongleur de Notre Dame " was forgiven when he practised his art for the amusement of the Mother of Christ. Puck of Pooks' Hill accompanies the children into a church; and so the Lincoln Imp is not altogether so much of a solecism as it might appear. The Christian religion owes much, in its outward forms, to classical paganism, and the genial sprites of Greek and Roman myth may find common ground with the devotees of Holy Church. Saint Jerome has, as companions of his desert journey, satyrs and centaurs who had confessed the truth. Such creatures are susceptible of conversion.

The power and the broadmindedness of Holy Church are evidenced in the fact that such creatures are susceptible of conversion: at Ely, for instance, in the scene representing the Flight into Egypt, dragons come out of their holes to do obeisance to the Lord. Nor is the humbler creation beyond the pale; at Hogmaston a pig and other animals are led by an ecclesiastic to worship the Agnus Dei. In the charming prose poem by Anatole France, the pious hermit Celestin, though he fails to make the faun Amycus comprehend the ineffable mysteries of his faith, yet finds him so amenable that he is impelled to say, " Le faune est un hymne de Dieu." Amycus is baptized, and the rustic shrine raised by the hermit is venerated in memory of the united Saints Amic and Celestin. Just as the Indian Yogi, who withdraws himself from human contact to a life of concentrated meditation, gains thereby a faculty of perception that is not within ordinary human reach, so the pious monks and hermits of the Christian faith possessed, or thought they possessed, supernatural powers of vision. For them the mysteries of nature were revealed, for the greater glory of God, and they were enabled to see things invisible to the common herd. It was through such a process of thought that the early Church was led to permit the occasional intrusion of apparently discordant elements into her sacred precincts.

HOSTEL FOR GIRLS
GOWER STREET, LONDON

1

E. MAXWELL FRY, ARCHITECT

2

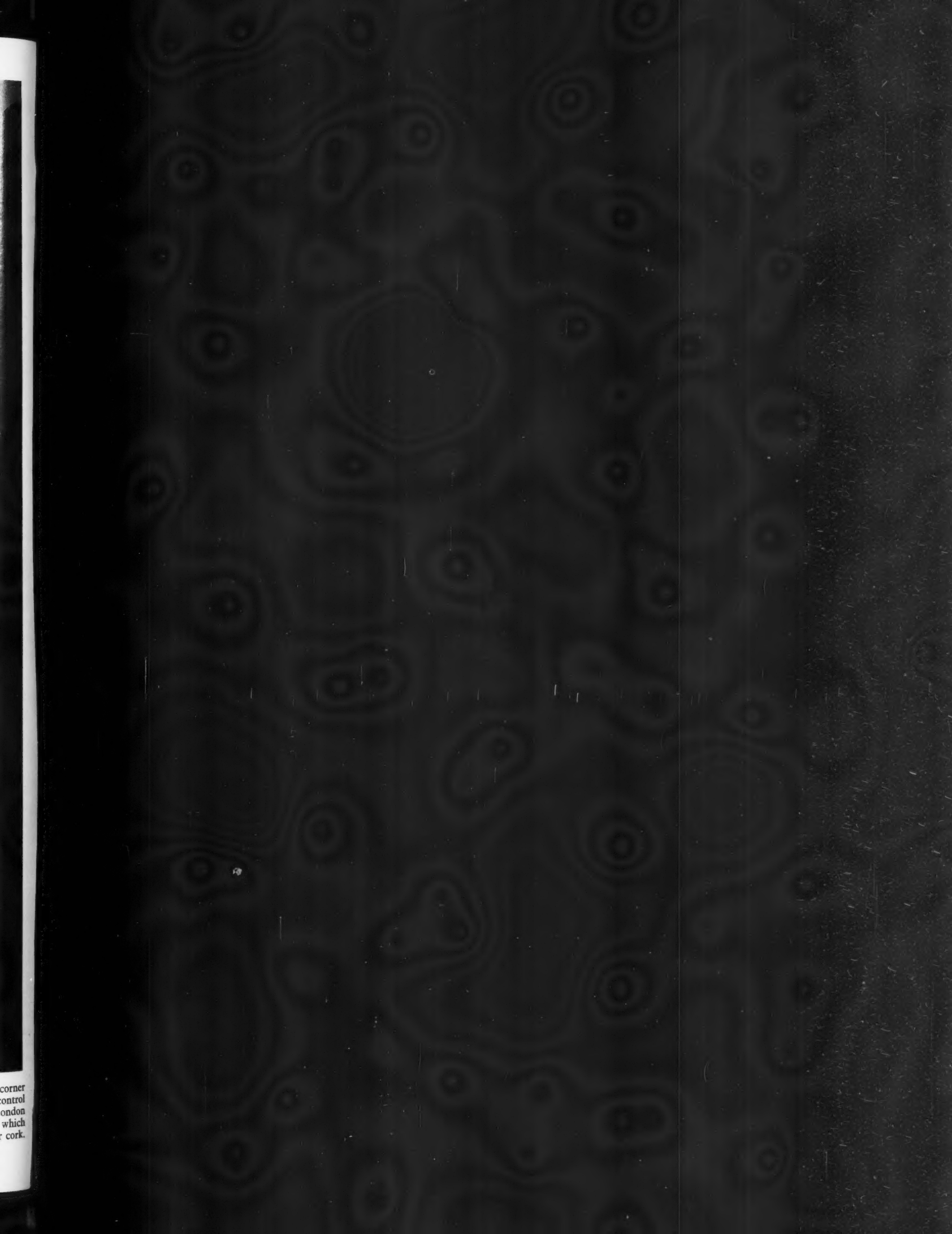
The exterior of this building, which is called the Cecil Residential Club, is notable for the bold use of colour. This is a thing that architects of modern buildings have been rather slow in experimenting with; or if they have used colour externally they have applied it in the form of colour washes on concrete surfaces, which neither have the richness of tone or texture necessary to correct the rather pallid appearance concrete is apt to produce in our climate, nor do they help to avoid the deterioration of concrete surfaces under urban atmospheric conditions. But in this building the colours are strong and clear and do succeed in bringing out the form of the structure on a dull day, and the materials are either easily washable, like glass and tiles, or of the kind that mellow rather than deteriorate with age and exposure, like brick. Although the structure of the building is concrete, the only parts where a concrete surface is exposed are the vertical ribs, and their returns over the roof—which are part of the structural frame—on the Gower Street elevation, 1, and the pergola on the roof. The wall surface between these ribs is of cream-coloured opaque glass panels. On the ground floor is a continuous glass-brick window, with a base of dark brown brick. The main entrance doors, of clear plate glass, have a surround and reveals of bright blue tiles. The metal-work of the windows themselves is blue-grey. The end wall of the building, which is seen in the approach up Gower Street, is faced in brick of an intense red colour. Its surface is only broken by the tall glass-brick window lighting the first and second floor corridors. On the ground floor the office entrance, on the far corner in 1 and the near corner in the back view, 2, has a surround of the same bright blue tiles as the main entrance. At the back the far portion, beyond the staircase window with its slightly bowed front in frosted glass, is faced with yellow stock bricks. In summer time the windows on this side, which faces south-west, have blinds with blue and white stripes.

The photographs on this and the following pages are a series specially taken for THE ARCHITECTURAL REVIEW by M. O. Dell and H. L. Wainwright, its official photographers.

3

Entrance Hall

This serves not only as the entrance hall to the building, but also as the administration centre. In the corner from which this photograph was taken are an enquiry counter, notice-boards and letter racks, a small control office and the matron's flat from which the whole hostel is run. An Ordnance Map of the centre of London decorates one wall. Alongside it are the doors leading to the restaurant. The wall opposite the map, which has an upholstered seat as its base, is veneered in rosewood. The doors are natural beech and the floor cork.

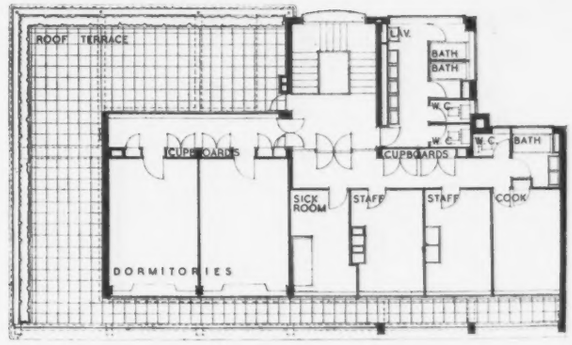


YEARS ago the girl who worked as a typist in the city or as an assistant in a west-end shop generally had an easy bus-ride home. Though starting at a low wage, she solved the economic difficulty by continuing to live at home. But since London spread for miles into Surrey and Middlesex and even Bucks. and Herts., making a daily journey from the outermost suburbs impracticable, and the drift of population to the south brought innumerable working girls to live somehow in London on their own resources, a new problem has arisen: that of providing them with living accommodation within their means. Ordinary lodgings often leave too little money for food out of a weekly wage of, say, twenty-five shillings, besides offering no social life. Such hostels as there are are too dear.

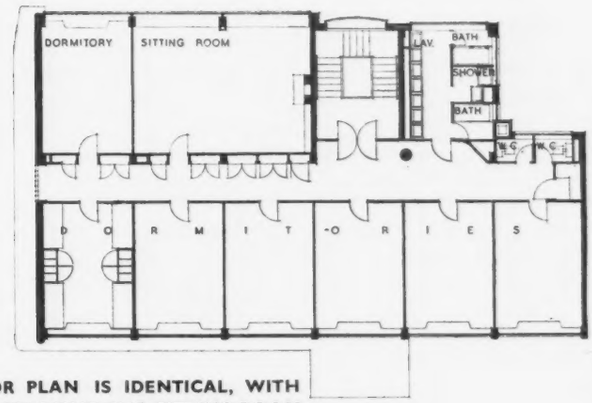
This hostel or Residential Club has been founded by Mrs. Cecil Chesterton in an attempt to solve this problem. The money to put up the building has been raised by public subscription, but the hostel itself is intended to be self-supporting. The economics of the scheme have been calculated on a basis of fourteen shillings and sixpence per week for each girl. This is the total amount she will pay for board, lodging, etc.—the board including breakfast and supper only during the week, as it is assumed that the girls must lunch near their work, and all meals at week-ends.

To make the enterprise self-supporting at this very low rate great care was required in planning the building. It was found that the most economical arrangement was to standardize a dormitory unit holding four girls, and there are eighteen of these dormitories on the three upper floors, so the hostel houses seventy-two girls in all. Although this grouping of girls four to a room was necessary economically, their desire for privacy has been catered for by a system of curtains on suspended over-head rails (see page 84) which partition off the space round each bed to form a small cubicle. Each dormitory floor is self-contained, having its own bath and lavatory accommodation and its own storage space for linen and blankets and for the girls' suitcases, etc.

The detailed planning of the building was governed by two further factors: the necessity of keeping running and maintenance costs to a minimum—all finishing materials were selected with this in mind—and the small size of the staff that would run it. All the latter are women. They consist of a matron in charge, who occupies a self-contained flat in a central position adjoining the main entrance hall, a cook, two chambermaid-waitresses, one kitchen-maid and one general help. All except the last two live in. Their bedrooms are on the top floor together with a sick-room. The girls are not expected to do anything in the way of domestic work, as it is not thought desirable that, as working girls, they should be given such obligations

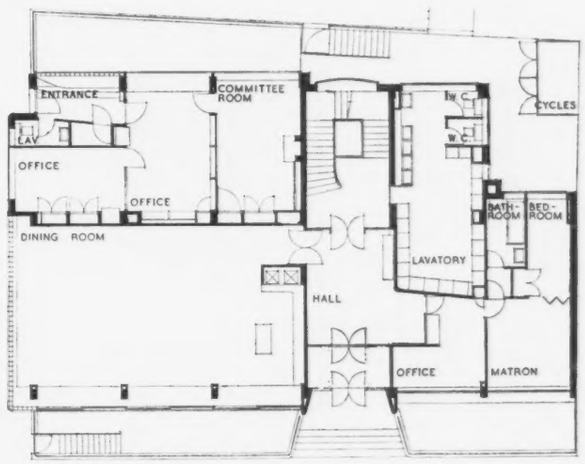


THIRD FLOOR PLAN

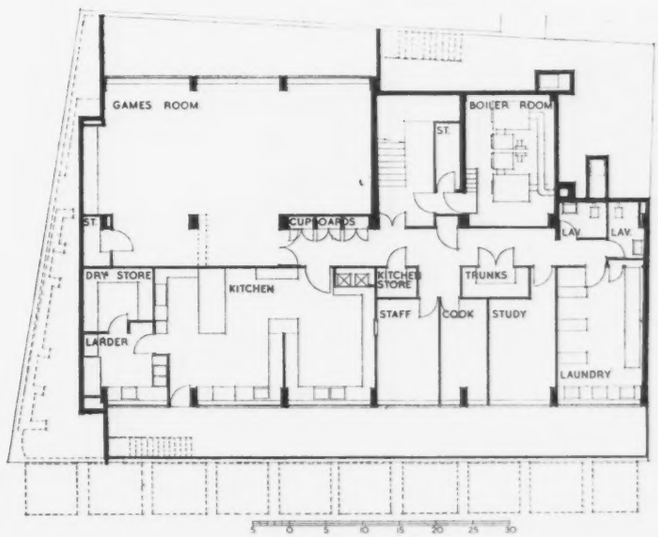


FIRST FLOOR PLAN

THE SECOND FLOOR PLAN IS IDENTICAL, WITH TWO DORMITORIES REPLACING THE SITTING-ROOM



GROUND FLOOR PLAN



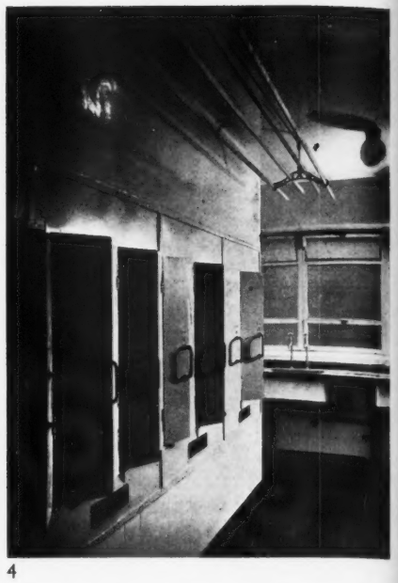
BASEMENT PLAN

after working hours, but a well-equipped laundry is provided for their use in the basement.

The building has been planned to encourage social life. Besides the restaurant on the ground floor, where the girls are allowed to ask guests (whose meals must of course be paid for extra) there is a lounge and reading room on the first floor, with a subscription library, and a games room in the basement where dances will be held to which the girls will be allowed to invite their boy friends. Such activities as these will be organized by a residents' committee. Finally, in a quiet position in the basement is a room set aside as a study for the use of girls who are attending evening classes or reading for examinations.

Incorporated in the building at ground floor level, but disconnected from the hostel and with its own entrance, are the new head offices for Cecil Houses Inc. From these offices all the hostels and lodging houses run by this philanthropic organization will be administered. They consist of a suite of three offices, a waiting hall, a cloak-room and filing and storage space.

The total cost of the hostel, including all equipment was approximately £30,000, of which £6,750 was the price of the site.



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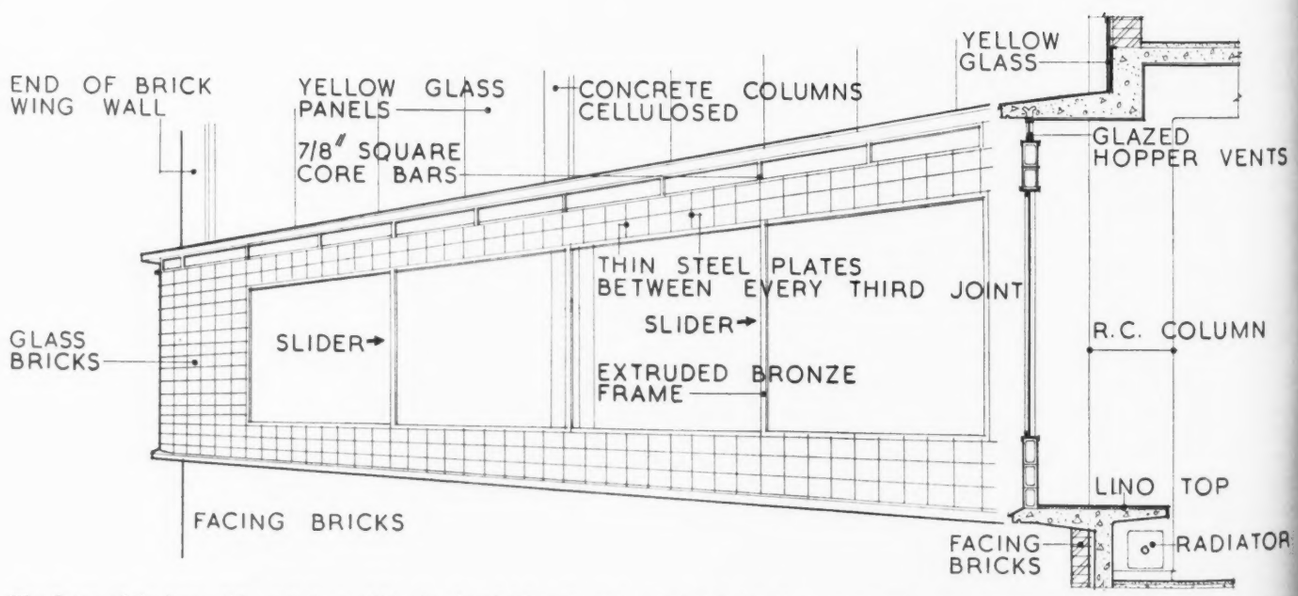
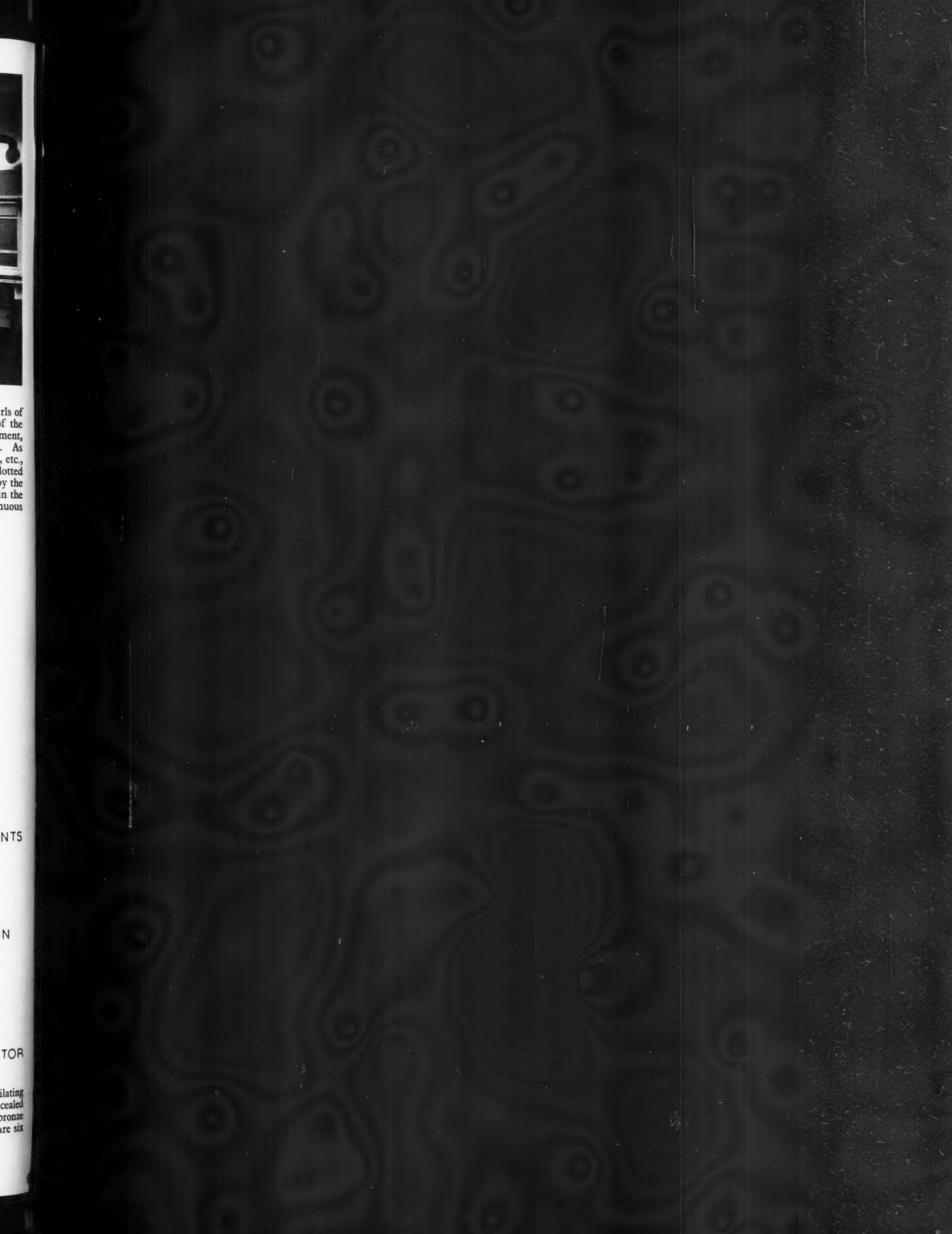
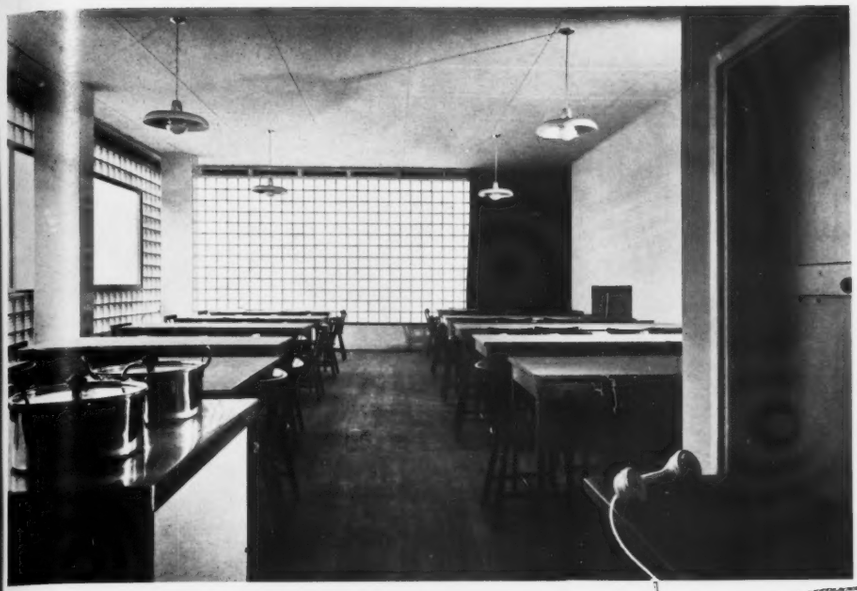
Seeing that the hostel is intended for girls of very small means, an important part of the equipment is the laundry in the basement, where they can wash their own clothes. As well as washing troughs, ironing tables, etc., it contains a row of drying lockers, one allotted to each dormitory. These are opened by the same keys as the wardrobe cupboards in the dormitories. They are heated by a continuous current of hot air.

CROSS SECTION



The fixing of the large sliding windows within the glass-brick wall which forms the sides of the restaurant, see 5 on facing page, presented considerable technical difficulty. The method eventually used is shown above. The windows slide along an extruded bronze head and cill, which is suspended from the projecting concrete lintol joist by means of square bars embedded in the concrete and screwed to the frames of the small ventilating lights, and secondly by means of very thin hard steel plates concealed between every third glass brick, each end being dovetailed into the bronze frame. In the glass brick wall forming the end of the room there are six vertical lines of reinforcement from head to cill.





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The restaurant is on the ground floor, occupying the whole length of the building south of the entrance hall. It is lighted by a glass-brick wall on two sides. On the Gower Street side this wall passes in front of the structural columns and has inset in it large sliding windows of plate glass—see diagram on the facing page. The restaurant seats one hundred. It has a beech strip floor, a yellow ceiling, grey and white walls and brown curtains. The tables have tops of blue linoleum.

Two electric lifts bring the food direct to hot-plates in the restaurant from the kitchen immediately below.

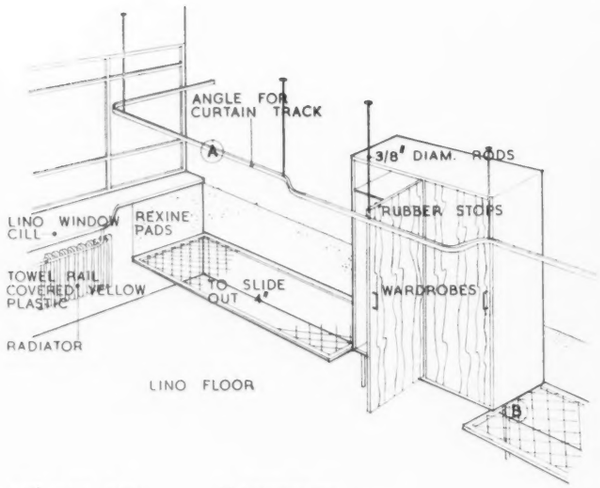
6

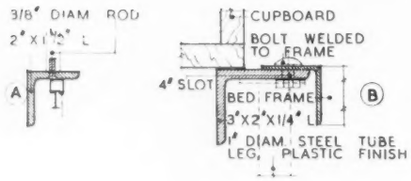
The kitchen, which was planned in consultation with Miss N. B. Robinson, consists of two compartments, separated by a range of cupboards and shelving. 6, looking from the corner containing the lifts which serve the restaurant and showing the Aga cookers with their ventilating extract at the far end. This half of the kitchen contains the washing-up sinks beneath the area windows.

7

7, the cooking compartment of the kitchen, taken from over the top of the Aga cookers and showing the storage cupboards. The paintwork is white and cream and the floor throughout is red tesselated tiles.

Kitchen and Restaurant



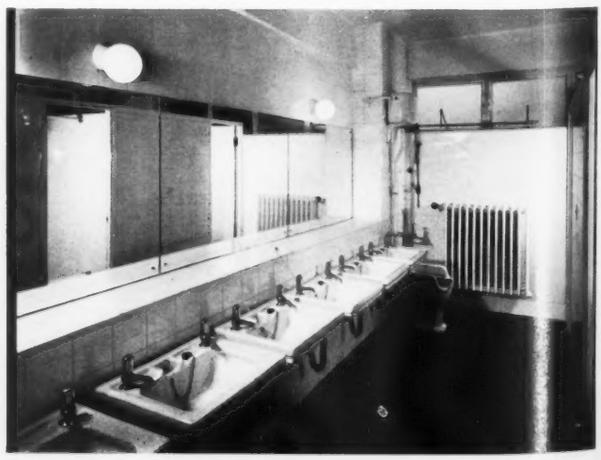


8

The Dormitory Unit

The dormitory has been carefully calculated to serve its purpose in the minimum space, compactly but sufficiently. It forms the unit on which the structural frame of the building is based. There are seven identical dormitories on the first floor, nine on the second floor and two more on the third floor. Each holds four girls. One bed is placed in each corner of the room and in the middle of each side is a pair of wardrobes, one for each girl. The curtains on suspended rails, shown in 8, form a private cubicle round each bed, the end of each cubicle being screened by the open wardrobe door, which contains a mirror. The wardrobes, 9, are well fitted with sliding shelves and drawers. To facilitate bed-making the built-in bed frames slide out 4 ins. from the wall—see diagrams alongside. In connection with the dormitories there is a lavatory unit on each floor, 10, containing six wash-basins, two w.c.'s and two bath cubicles.

9



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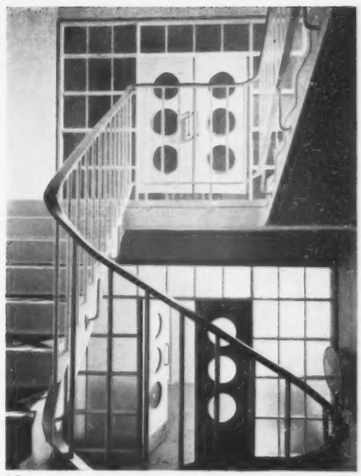


13

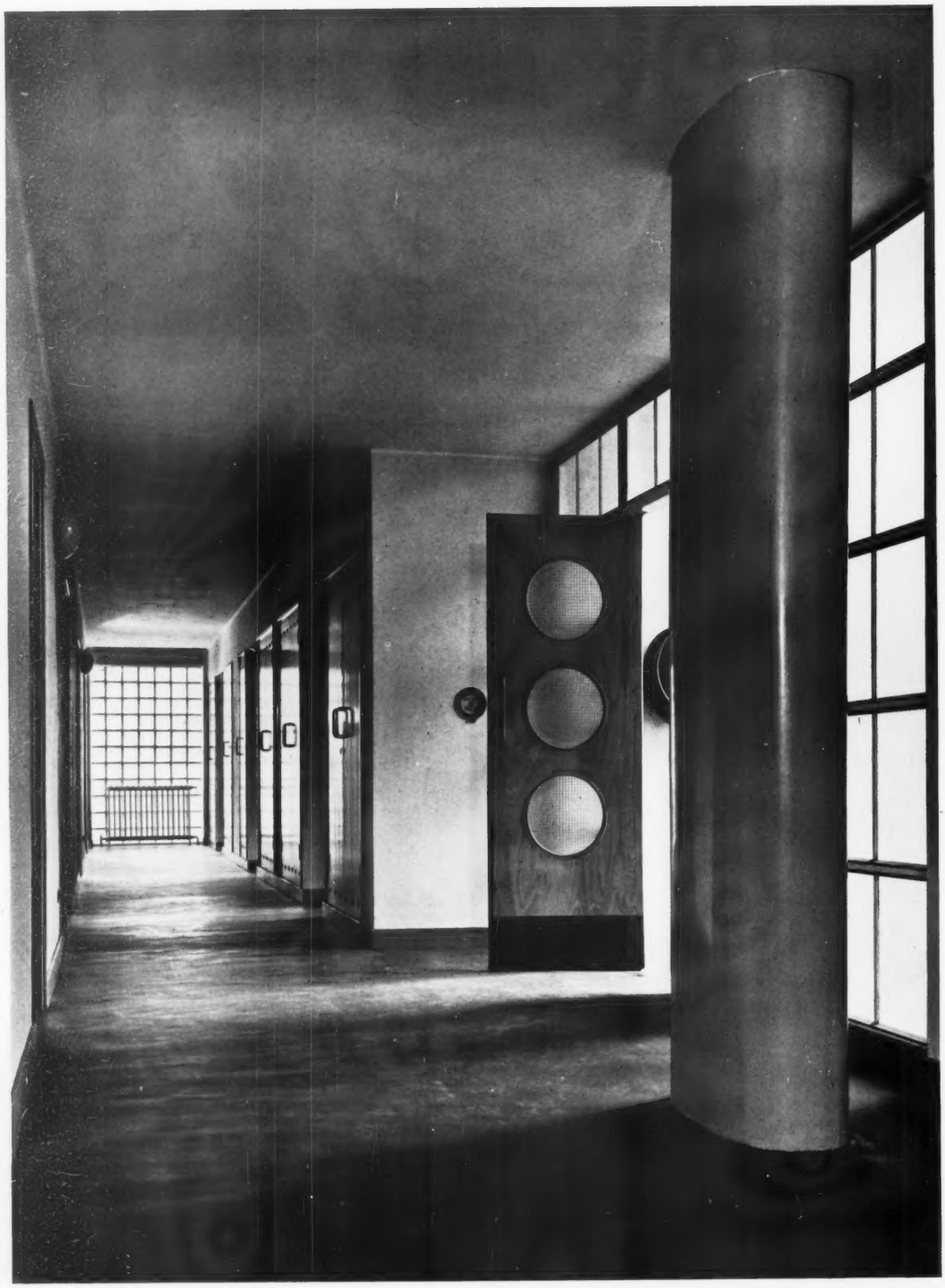
11

Staircase and Corridors

The corridors off which the dormitories open, 11, are lined with cupboards, seen on the left. These are for the storage of the large quantity of linen, blankets, etc. needed. The cupboard doors are painted white and their frames and handles bright red. In order to avoid congestion at the head of the staircase, the corridor on each floor is widened at this point, leaving one of the structural columns standing free. This column, which can be seen in the centre of the photograph, is cellulosed deep yellow. This planning device is important visually as well as practically as it avoids the feeling of constriction often given by long corridors of even width. Compare 11 and 15 (overleaf) with the average hotel corridor.

This landing space is lighted through the glass screen in which the double doors giving on to the staircase are set at each floor, 12. These doors are of natural beech. They are seen again in 13 from the staircase landing. The floors of all corridors are red linoleum. In the staircases themselves the treads are also red linoleum but the risers and skirtings are cream terrazzo. The balustrade is white and its handrail scarlet plastic. The dormitory, staircase and corridor lighting is controlled from the matron's flat. Besides the lavatory unit on each dormitory floor—see facing page—there is a locker-room at ground-floor level off the staircase hall, 14, also containing wash-basins and w.c.'s, where the girls can change their clothes and shoes immediately after coming in from outside. Mud is thus seldom carried up to the dormitory floors.

14



15

Dormitory Corridor

Looking along one of the corridors that run the length of the building on each dormitory floor, showing the effect of the widening out at the staircase landing and the structural column left standing free. The corridor is lit from a glass-brick window at one end and from the staircase window through the glazed screen on the right. On the left of the corridor are the dormitory doors and on the right the cupboards for storing linen and blankets. The view in the opposite direction is shown overleaf. The corridor has white walls and a red linoleum floor. The column is cellulosed yellow.

Construction and Technical Finishes

The building is of reinforced concrete frame construction, the spacing of the stanchions being based on a grid determined by the size of the standard dormitory unit. It was a very confined site but little excavation was required owing to the existence of basements and cellars; nor was it found necessary to tank the retaining walls or foundations. The partition walls are isolated from the structural columns and beams. The floors are insulated with glass silk quilting covered with a cement screed reinforced with chicken wire. The linoleum is laid direct on the screed. The roof is covered with ¾ in. asphalt, which is also used for flashings. The portion of the roof intended as a promenade is finished with cement screeded asphalt. All windows are metal, the sliding windows in the dormitories having specially designed extruded bronze head and cill tracks. All copings and shelves above radiators are in slate. The plumbing is on the one-pipe system only where this is the most economical. Drain pipes are cast iron. The boilers are heated by two coal burners fed by gravity from a hopper and operated by electric time switches controlling each circuit.

FULLY LICENSED

BY JOHN PIPER

This is in praise of the ordinary public house, that is not mentioned in a famous novel, that has few "features," little "interest" and no "architecture": that has character because it is a public house, not because it is a building of a particular century. The genuine Georgian front, as well as the genuine half-timbered gable, has at last become an asset—it is mentioned in the tariff and pictured on the menu, and provisions for its preservation may soon be expected in the lease. Picturesque coaching yards get into guide books, and quaint signs get into exhibitions. The inn spoken of here has none of these things, so it happens that it has not always been rebuilt, nor has it been "preserved." But it has a mature public-house character, which neither rebuilding nor renovation will improve. This article is published, in fact, because there is a very grave danger that the finest and most typical of these buildings will be pulled down in the belief that they have no architectural (or social) value, and that neither the general public nor people with cultivated taste would regret them. As a matter of fact they represent within their limitations, a vernacular tradition for whose disappearance the country would be much the poorer.

A Town Example

It is a florid building for its size, rather gimcrack and grandiose, a little taller than all the neighbouring houses: a Gin Palace. The design is the result of pooling the unfulfilled desires of a thousand patrons. It is faced with stucco, and its name will stay on the face as long as the building, since it is indented in the stucco itself. There are stucco curlicues over the portico, curlicues in pitchpine over the door inside the portico, and then a vista, past a palm or so, of curlicue upon curlicue. Pause, and follow one of the main outlines from the ceiling downward. It begins in the coils of a wig of wrought iron that ties the bar superstructure to the ceiling. Rocketing away from this it is arrested by a spiky cornice-edge, and turns to zigzag its way down a couple of feet of heavy moulding, at the bottom of which it meets the whorl of an ionic capital, supported by a bulbous baluster. More moulding succeeds, and half-way down the next baluster the curlicue is interrupted again in its bumpy descent by the projecting frame of a giant mirror, which the walnut edifice is not quite big enough to hold within it. Safely round the mirror edge, it is back at the baluster again, but in no time has been carried away by a wrought-iron lamp bracket (left there with its gas fitting, in case the electric light fails.) At the butt end of the bracket the curlicue meets one of the palms and loses itself in fronds, to find itself again in the giant blue, white and gold pot on a marble-topped table with heavy cast-iron legs. By descending the satisfying ogee of this, it meets the floor, and disappears into the distance, twiddling away in the pattern of the carpet. Pleasing solution of unsatisfied desires! "So busy," our grandmothers would have said, sitting in their drawing-rooms, of which this curlicue is the legitimate, if swaggering, offspring.

Gin Palaces are disappearing every year. What goes up in their place is often satisfactory enough in its way; but the old customers grumble, and the new ones, or most of them, are those who want cleanliness, smartness, up-to-dateness in their surroundings rather than friendliness and comfort. They are increasing in numbers, but not so fast as the brewers would have us think, and they may easily diminish again. Public house design has to reflect home design to some extent if it is to be successful. The modern patrons of a modern public house in a town demand, among other things, cubist patterns in the furnishings—which must be rather more expensive than they can afford at home—unframed mirrors, the furniture *en suite*, some chromium, some flush fittings and a good wireless. But the architect in fulfilling these demands often forgets that if he is going to build and furnish a lastingly satisfactory public house, none of these things must be *consciously in good taste*. Good taste is out of date before the "regulars" have got used to it. It is absent from all the best and most successful public houses of any date. Their characteristic is not good taste, but an ebullient absence of it. What is demanded—and more urgently than in any other type of building—is folk architecture. What must be avoided at all costs is folky architecture.

The illustrations in the margins of this article show how the public-house style affects details. Such details always show inherited characteristics: their personalities are, in little, those of the buildings themselves. The bold use of type displayed in a special decorative way is to be seen no less in beer-bottle labels than in the advertisements for station hotels at the back of old time-tables. Bottles bearing such labels fit naturally into a bar recess that has fat balusters and a heavy pediment. If such details are reformed, the barmaid who pours out the beer should be "reformed," too. While barmaids remain as they are, sanserif type is as out of place on beer labels as fake old-world type. The use of the latter would be as unsuitable as diamond panes in London buses; the former as unsuitable as the new fireplace in the setting shown below. This new fireplace (from The Ship at Greenwich) is efficient. There are such things as sanserif barmaids, but however efficient they are seldom popular.

A Country Example

A pale yellow plastered building in a row of brick and timber and plaster houses at the end of a village street in East Anglia. It is on a main road, but not fully licensed, and not very profitable. The landlord is a pensioned policeman. The building has a central gable and angular brick chimneys and would not be likely to get itself photographed except as a background to an office-outing group, pulled up in a char-a-banc, or in a local paper with a caption saying "East Anglian snow-scene: the little car is a Morris Minor." The front door which says "TAP" gives on to a grained passage, which has a door into the bar. The beauty of the inside of the bar may easily be exaggerated by a sentimentalist, but it is there. There are not so many gun-racks, spits, pot-hooks, settles and rushlight holders as the weekly motoring papers suggest for any country bar. There is no sawdust on the floor, and there is only one spittoon, little used, in a corner by the fireplace. The window has been renewed, and is a deal casement put in by the local builder last year because the old one was rotten. It is painted light stone. The walls are grained match-boarding to half their height, varnished primrose yellow above, like the ceiling. There is an open brick fire, on the hearth. (The landlord likes its old-fashioned look, but says it burns too much wood.) There is a trestle table with a worn top in front of the window seat, with a bench on the near side of it. There are some oldish Windsor chairs, a round table with a heavy wooden top, and one ordinary settle with a high back at the side of the fire, near the door leading down two steps to the room with the barrels. On the mantelpiece are two china mugs full of spills and two cellophaned cards, one saying "Smith's Crisps," the other "Betting or the writing of betting slips on these premises strictly prohibited." The only other features of the room are a dart-board and a birchwood pin-table with angular decorations in puce and ultramarine. There is a faint odour (attractive to an habitué) of wood smoke, tobacco smoke and beer, and the words to describe the room's character—not a very strong character—are bare but cosy. The texture of the walls, floor, ceiling, furniture and ornaments is broken and homogeneous: there are no areas bigger than a foot square not broken somewhere by a crack or a knot or a bulge in the surface: the whole looks like a ye-olde hande-made piece of furniture without the self-conscious charm. The charm of the room is not self-conscious because nobody troubles to analyse it or preserve it.

The brewers decide to do some decorations. They replaster the ceiling and whitewash it, take the grained boards off the wall and paint them pale green from top to bottom, reboard the floor, and stain the new boards dark. They put in a window with diamond panes, to tone in with the village street; they put in some new Windsor chairs and two new trestle tables with dark stained tops—not too smart. They pickle the settle ("it's a fine old-fashioned piece—worth preserving"), leave the notices on the mantelpiece but burn the spills. They don't touch anything else, except that, while they are about it, they put in a tidy fireplace with an arched top and a shiny brown brick surround. People say: "The place hasn't changed much. It's rather more old-fashioned than it was, if anything. And a lot cleaner." Yet regular patrons find a strange difference. Nobody is really pleased except the landlord, who liked the place as it was, but finds the floor a lot easier to scrub now; and it also pleases the chance couple who come in at five-to-ten for an I.P.A. and a Double Stout because they can't get Gin and It at a beerhouse and because they will be too late at the "Old Moorish Roadhouse" a couple of miles further on. The curse on the alterations is that they are in "good taste."

Something had to be done to the place. But the ceiling didn't need replastering—it needed repainting in the same shiny pale primrose paint. The window was easier to clean and to look through without diamond panes. The walls could have been re-grained. The open fireplace could have been built up at the sides, and the fire raised off the hearth and some bars put in front. The settle could have been given a scrub and the floor renewed, to please the landlord, and everything else left as it was, including the pin table and the spills.

Now, suppose the landlord is fed up. He says to himself "This place is on a main road, but it's only a beerhouse—one can't expect more than a local trade, and I shan't get fat on mild and bitter." And suppose he persuades the brewery that it is a good thing, and applies for a full licence at the next sessions of the licensing justices. And suppose the justices listen to the arguments, remember the place vaguely, motoring past, as an unpretentious plaster-fronted inn with nothing much about it, like the look of the landlord, look up his record, find he was a policeman with a good one, and grant the full licence. A new sign goes up and, by pulling down some stables at the side, room is found for a car-park. In a year the place is inadequate for the trade. The brewers rebuild. How they rebuild can be seen everywhere. On such occasions the brewers and their architects have tried almost everything: ordinary, outré, tile-hung, weather-boarded, modern, and so on. Very often the result is satisfactory as far as returns go because brewers' architects are experienced about knowing what a saloon customer expects here in the way of comfort, and what a public bar customer there will or will not do without. Seldom is the new pub as cosy as the old one, and never is it as natural a feature in the village street.

Façades

The façade must never be in good taste. In all the best public houses, whether Gin Palace, coaching inn or wayside beerhouse, it is slightly strange, and it always shows good craftsmanship. The Gin Palace is vulgarly scrolled, with something of the quality of a well-engrossed solicitor's document with its unreadable decorative script, awkward parchment surface and heavily-embossed sealing-wax stamp. To parallel these the good Gin Palace has a lot of false unstructural ornament and a heavy outside hanging lamp, as unfunctional as gaudy necklaces and ear-rings, but how becoming! The best coaching inns have manorial fronts, with the restraint and good proportions of manor houses gone slightly awry. A really good one (like The George at West Wycombe or The White Hart at Salisbury) resembles nothing so much as a manor house "half seas over." The perfect façade for a commercial hotel has some simple and probably ill-proportioned features such as exaggerated, imitation-masonry quoins, stucco window frames with heavy pediments, a giant animal sign or a couple of stucco strips running, absurdly, the whole length of the building.

Strangeness, that desirable slight drunkenness in façades, is obtained in many ways. It may be done by the simple juxtaposition of bright colours: white squared stucco corners on an orange brick gable, or black or Venetian red or pink corners on a white or pale yellow gable. (See amongst the illustrations, The Torridge Inn, Barnstaple, 16; The White Hart, Theale, 5; The Newhaven Hotel, on the Buxton-Ashbourne road, 22.) Or it may be obtained by simplifying or parodying decent Gothic or Classical features as in The Rose Cottage, Wendling, 6; The Red Lion, Wirksworth, 11; The Station Hotel, Shrewsbury—the last a monumental Gothic Revival hotel. It is noticeable that Gothic was not considered very appropriate in the 19th century for the public house: there was something a little blasphemous about using it. Near the sea nautical taste very often influences the design: perhaps it appears in a tarred half-circle over the door with "FULLY LICENSED" on it (as at The Tartar Frigate, Broadstairs, 13) or merely in a flat whitewashed dado, or an embossed anchor in cast iron or tarred chimneys that resemble those of a coastguard cottage.

[Continued on page 99]

The two illustrations immediately below, 1 and 2, which are from Bolton, Lancs., show the modest public house reduced to its typical essentials. The exterior and interior are examples of functional design embellished with ornament in appropriate places ; in the one case the moulded doorway and the neatly modelled rusticated corner, in the other the willow-pattern on the beer handles. From such starting-points the public-house style blossomed into a character of vigorous decoration peculiar to itself, and the illustrations on the following pages are selected to show this pub character in its many manifestations, varying as it is bound to do according to location, scale and the type of custom it is catering for : from the village inn, which even though it represents the pub at its least pretentious, usually does introduce a different personality into its vernacular setting in the village street, to the full-blown urban Gin Palace with its wealth of rococo detail.

All the photographs illustrating the latter category, from page 93 onwards, are by Humphrey Spender, with the exception of two by Edwin Smith. The other photographs are by John Piper and J. M. Richards, except numbers 1 and 2, by Humphrey Spender, number 7, by Frances Hope, and numbers 24 and 26, by Will F. Taylor.

1

2

THE ROADSIDE INN

3, on the Bath Road, near Thatcham. The main road-side inn has suffered more than most types from the "improver's" attentions, since road transport has increased so vastly. Most of the Moorish, Dutch-gabled, Nautical, Anglo-Gin-and-French, and other grandiose palaces that serve drinks and snacks on our main roads today occupy the site of buildings such as this. They will create their own tradition slowly, causing a good deal of pain meanwhile to those with less strong stomachs for new, over-rich styles. At the moment their reckless swagger seems nothing but bad-mannered beside the ordinary taste of the road-side inns that are being pulled down every year. Such "ordinary" taste in design and decoration is to be seen also in the three examples at the top of the next page.

3

There is just enough *difference* in these buildings to single them out from the other houses in the village and accent their purpose. At the Soho Inn, near Calne, and at the White Hart, Theale, 4 and 5, the painted quoins give a box-of-bricks air. At the Rose Cottage, Wendling, Norfolk, 6, the bold door and the roundel over it, with gilt lettering on black, have the same effect.

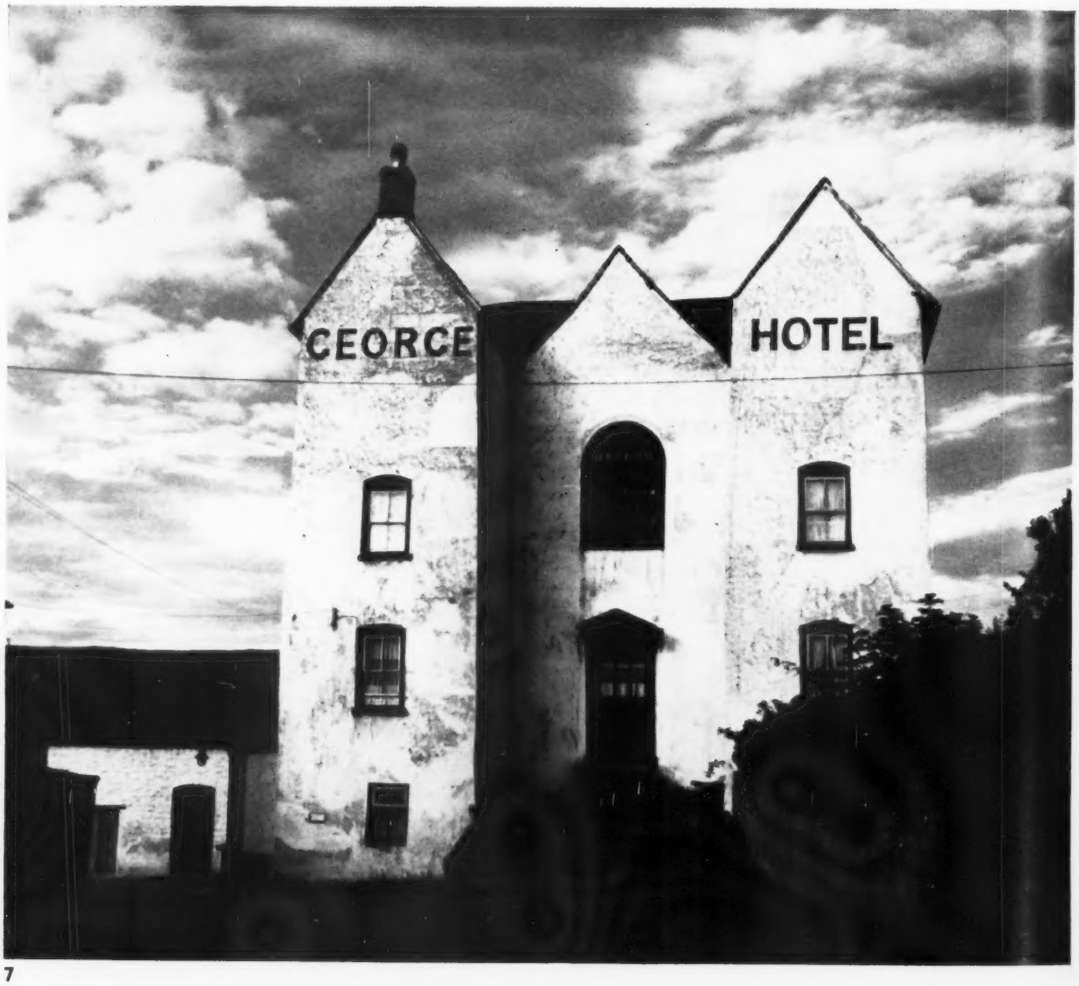
4

5

6

THE VILLAGE INN

The village inn is the local club. At its best it is as individual a building as the church. Not every village inn has the splendid fantasy of the George at Mitcheldean, Gloucestershire, 7, where one expects to see Brer Rabbit hopping up the front steps, or the Tailor of Gloster peeping carefully from a first-floor window. But all the best ones have something of it. Most Georgian country inn designers recognized this need for a certain strangeness in design. They obtained it in a hundred different ways. At the Bell at Tong, Shropshire, 8, decorative bargeboards produce a foreign-flavoured gaiety: at the Trevor Arms, Glynde, 9, high-pitched Tudor-style gables with their silhouette like a castle on the Rhine, provide the *cachet*. Inside, the fantasy is usually absent, as it should be in a club. But the bar-parlour has one advantage over the club: it is more adaptable. The regulars accept the irregulars more easily, without looking so often over the top of their spectacles; and "even the glutinous waltz-music oozing through the loud-speaker from a Jewish trio in a London grill-room seems, in some remarkable way, in keeping."



7

8

9

FAÇADES IN PROVINCIAL TOWNS

"Good taste" is not a desirable quality in the public house façade. Recognizable character is what the builders aimed at. By the use of a few classical, or strongly decorative, features they produced fronts that suggest the purpose of the building as adequately as does the façade of a nonconformist chapel. The classical features are seldom well-proportioned; the lettering is often clumsy and flippant-looking, yet the façade never looks out of place in a street of Georgian shops and houses—except to a temperance enthusiast. 10, The Mason's Arms, Louth, Lincolnshire (note the well-placed lettering, full of character); 11, The Red Lion, Wirksworth, Derbyshire; 12, The Lord Nelson, Boston, Lincolnshire. The removal of a few of the features would ruin any of these façades.

10

11

12

13

14

15

16

17

18

19

20

Slight fantasy, again—heightening the general effect but seldom enough to destroy even the dignity of Georgiana. The Tartar Frigate, Broadstairs, 13, with its boldly geometrical painted door and window surrounds contrasting with its flint walls, has an unmistakable nautical flavour. The Steam Packet, Yarmouth, 14, suggests the sea-side at its more sophisticated. The striped verandah awning, the name repeated three times, loudly, in different types, and the symmetrical ranging of windows and roundels on each side of the entrance provide a repetitive invitation to the forgetful holiday-maker and the tired seaman. At the Pelham Arms, Lewes, 15, and the Torridge Inn, Barnstaple, 16, black and white "busyness" stutters the invitation. The George and Dragon at East Dereham, Norfolk, 17, like many of its kind projects its sign over the road and its bow over the pavement to encourage doubtful passers-by to remember it. The Ship and Horns at Louth, 18, and the Ship at Wisbech, 19, are two Georgian market-square inns in East Anglia that are satisfied to provide their extra attraction by dignified means. The George and Dragon, Ashbourne, Derbyshire, 20, features its sign with prominence and decorative tact, but its hanging lamp has been ousted in favour of a horrid floodlight. The Castle at Ross-on-Wye (above) has to live up to a notedly picturesque town and district, and does it triumphantly. It has been restored appropriately: too often such buildings are shorn of a feature here and there till they lose all their special character. This has already happened, by the way, to the Ship at Wisbech, whose charming gilt lettering has been removed since the photograph was taken last summer.

THE MARKET SQUARE INN

THE COACHING INN

Such buildings have had plenty of attention from tourists and topographers, and their beauty is now so well recognized that there is less danger of their destruction than there was. Two of the inns shown below, the Haycock at Wansford on the old Great North Road, 21, and the White Hart at Benson, 23, on the old Henley-Oxford road (and one overleaf—at Colnbrook on the old Bath Road) have been by-passed, but luckily have not suffered the fate of so many by-passed inns—of being pulled down and having their licenses transferred. The Newhaven Hotel on the road from Ashbourne to Buxton in Derbyshire, 22, shows splendid decorative painting. It is yellow washed with letters in black and scarlet alternately, and looks generous, prosperous and inviting.

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Two examples of coach-terminus inns in provincial towns and one, showing the archway leading through to the inn-yard, on the greatest of all coach-runs, the Bath Road. 24, The imposing Lion at Shrewsbury. 25, on the Bath Road at Colnbrook. 26, the more unusual Salutation at Perth, Scotland. All these, though possessing plenty of character follow fairly closely the architectural tradition of their period.

Looking at the illustrations opposite, one realizes that the designer of the more exotic modern roadhouse is not far outside the tradition. Good proportions and fine taste are *not* desirable in the public house. The public house is not a desirable building at all, according to many. But luckily these are not the people who build them; so the tradition is untainted by restraint. From the carriage windows of a train running on the high-level railway from London Bridge towards Greenwich the most prominent buildings are eighteenth-century churches and nineteenth-century public houses. Often they are the only buildings that show their heads above a low-lying mist. On each public house a green board lettered in gold runs the whole length of the building under the top stucco cornice. A pinnacle supported, nominally, by two scrolls pokes into the sky. Below, windows repeat themselves in rows to the street level. Design, as usually understood, is absent. Yet design it is, with conviction behind it, and the style is so appropriate that echoes of it are found from Norwich to Cardiff and from Brighton to Perth. The discipline on the designer is simple: the building must provide certain accommodation, and must not fall to pieces. Apart from this he is "fancy free and free for anything fancy." The large-town public house is the only building to which these remarks apply, and here the designer is nearer to the position of Batty Langly building an ombrello to terminate a view than in any other kind of building. Sometimes extra discipline is applied with success. The Raphael Street Hotel and Tavern, off Knightsbridge, 30, and the Eton Hotel, Primrose Hill, 29, have obviously been built with a respectful eye on their surroundings, but even here some extra fancies are obvious. The Bath Tavern at Peckham, 31, shows a vigorous exaggeration of the 1850-ish Italian Classical style and the World's End at Chelsea, 32, does the same for the romantic Flemish style of thirty years later. The front

of the Prince Alfred, Maida Vale, 27, exhibits the bold rococo detail so typical of the Victorian town pub. But it is inside that this style is found at its richest—see overleaf. One external feature however that is full of this character and usually very ornate is the hanging lamp. 28 is not a big city example—it is from Lowestoft—but it has the same upstanding forceful character because it is a railway terminal hotel, which often, perhaps in order to make travellers feel at home, has much in common with the urban pub.

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THE GIN PALACE

Here architecture and decorative detail are always vaguely reminiscent and never "good." Clustered columns, well-padded furniture, cast-iron at its most efflorescent, too-heavy pediments, too-fat balusters, too-twiddly cornices, corbels, ceiling patterns and carpets; and, above all, *glitter*—these are things to expect in the Gin Palace. The glazed tile and the chromium-edged counter are poor substitutes for them. Besides the general rich rococo character of furniture and fittings other typical features are the mirrors engraved with florid arabesques, 37, the heavy well-polished brass-work, like the railing in 38 and the window gasolier (from The Excelsior, Charing Cross Road) in the headpiece to the article, and the pictures on the walls, which are modern sporting prints after Lionel Edwardes—or imitator—or signed photographs of boxers, other landlords, music-hall stars and racing motorists, or unsigned photographs of royalty. 33 shows the mellow sumptuousness of the pub façade in a respectable middle-class district. 34 and 35, typical details: a column supporting the ceiling of a saloon bar in the Borough High Street—glossy white paint and imitation wood graining—and a cast-iron table of standard pattern, found everywhere. It is usually bronzed; sometimes painted. 36, another façade: the Prince Alfred, Maida Vale, showing typical bold curves and classical enrichment. 37 and 38, two interiors, one also from the Prince Alfred, and the other from The Blue Posts, Tottenham Court Road, illustrating the characteristic glitter and profusion of engraved mirrors, gilding, carved mahogany and brass, helped by assorted advertisements and the lively background of bottles on shelves. See also the frontispiece to this issue.

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There is not a square foot inside a Gin Palace, except on the counter, that is not made busy by some pattern. Usually the craftsmanship is of the best, with no labour or expense spared. 39, 40 and 41 show the richness and glitter of typical interiors. 42, 43, 44 and 45 show the same bold convolutions applied to various details, to a plaster ceiling, to the windows—in the form of the characteristic engraved glass—and to the mahogany fittings. These examples are from the Elephant and Castle, the Prince Alfred at Maida Vale, and elsewhere, but similar details, despite the speed at which they are disappearing, can be found at nearly every street corner in London and other big cities.

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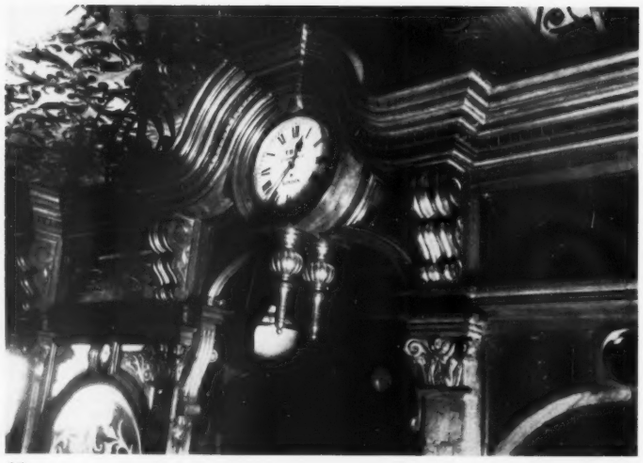


45

[Continued from page 88]

Hanging lamps are an emblematic feature of the façade. But oh! they are being ousted by the suspended floodlight (The George and Dragon, Ashbourne, 20). Floodlighting should be confined by law to the War Memorial and the Cathedral.

Lettering on the façade is not what it used to be, either. What a mistake it is to substitute artistic gold type for the nightmare quality of raised or embossed or black-painted type. And how evil it is (and how bad for trade in the long run) to use neon letters (the floodlight parallel) in place of the old cut-out letters in Elephant, French or Egyptian types, painted gold or black or red (which has been done recently at The Catherine Wheel, Henley-on-Thames, and many other places). Landlords and managers will regret giving those letters to the dustman one day soon, just as old-established printers are already regretting throwing out their old boxwood types to make way in the composing room for ranges of " Neuland " and " Broadway." Neon signs may attract the chance motorist, but there is still a faint slur from the good landlord's point of view on that single word scribbled on a luncheon billhead—" Chance " (or, it may be, " Call ").

Modern architects are frightened of the prominent public-house façade. But they should not be. In this case, if nowhere else, to be false is to be true. One thing must be faced soon, or we shall lose the thread of the whole tradition of public house building—that a pub is a false-fronted painted palace, that leads to fun or ruin.

The Yard

Christmas cards and calendars are the models from which inn-yard restorers work. The yard is a formless jumble with a literary and pictorial soul: scene of chats, fights, anecdotes and views of Cecil Aldin sketching. And now think of the car park, that newly-gravelled empty expanse, with a high stock brick wall on the further side, the doorway in it being the trade entrance to Woolworths. Yet one can imagine a nostalgic feeling growing in one for car parks, when everyone goes by air and the gravel stretch has grass on it here and there, and the inn it belongs to is forlorn, and the dining-room has been divided up and there are only three tables instead of thirty, and only three bottles of O.K. sauce on them.

The Bar

The modern designer has found nothing so satisfactory for the inside walling of the modern country public bar as grained woodwork—or at any rate a dado of it. No hardwood or cork or glazed tile is anything but an easily washable substitute. The single disadvantage of grained woodwork is that it is out of fashion with some landlords and with some architects, though not with the majority of customers. The substitutes lack interest; for there is in all good bars a mass of interest, colourful and textural. There are plenty of alternatives to the baroque interest of the Gin Palace, but if a bar is too bare it is so uninviting that either one does not want to drink in it at all, or else one feels like drinking very much in earnest—neither of which states is it profitable for a publican to encourage.

Engraved glass came into its own in the Victorian public house. It is particularly suitable because it completes the busy patterned wall surfaces that any good bar has to show, outside and in, and it obscures the vision and not the light. Look out for the wonderful patterns engraved and frosted on bar doors, windows and mirrors, and regret that here again we have invented nothing so appropriate to take their place. The birds or ships or flowers elaborately engaged among floral scrolls produce a splendid artificiality. Almost every London and provincial Gin Palace has some to show. Their bars very often have, too, patterned plaster ceilings that are maligned by the too-tasteful, but of good craftsmanship and of thoughtful, elaborate design.

A *Lounge Bar* is a reach-me-down palm lounge, without the well-dressed Gibson girls, the framed oil-paintings or the string trio. Occasionally, in large public houses on the outskirts of English cities a stray string trio still plays in the evenings. Then one can forgive the name.

Coaching Inns

Large Georgian town inns have had a lot of attention from topographers and architects. (Professor Richardson's and Mr. Eberlein's book, *The English Inn*, dealt admirably with most of them, and Professor Richardson has written a smaller, but still full, book on the same subject. Both are published by Messrs. Batsford; the first is out of print.) The imposing brick inn very often makes a provincial English High Street what it is. Its removal and the building of shops and offices in municipal taste on the site can transform a country town of character into a place that ought to change its name to " Everytown." This Dickensian type of inn does not figure prominently in this article (though the type can be recognized in the illustrations of The Lion, Shrewsbury, 24; The Salutation, Perth, 26; The White Hart, Benson, 23; The Haycock, Wansford, 21).

Commercial Hotels

The architecture of the commercial hotel is not popular. It has not been familiarized by illustrations in travel books or by references in novels. A town councillor will not think twice about destroying it if the site is profitable. The Mason's Arms, Louth, 10, is a commercial hotel, unpretending and undistinguished enough, yet with appropriate features that might be studied with advantage by the inn designer. The verandah and bows give it an air and its simple character is heightened to exactly the right pitch by the hanging lamp with Masonic emblems and the Victorian, cut-out lettering. It bears on its face the lineaments of its true character. One says at a glance: " The management may be good or bad (but the curtains are clean); there are not more than a couple of baths; there are rather faded flowers on the dining tables, which will also have cruets, and probably paper napkins; in the bar the local tradesmen congregate, and the landlord knows them all, and at least one commercial traveller will be staying the night; the accommodation will be reliable in its unambitious way, though the breakfast bacon may have too much fat with it." This is an admirable building for its place, and one that should not be allowed to make way for a chain store while it still serves its useful purpose, and while there is any other site available in the street. Examples of the type could be multiplied indefinitely. They are to be found in every provincial town, and they have one star, or none, or not even a mention, in the A.A. book. What charm there is in such a building! Those bold pilasters and horizontal strips, painted Venetian red, enclosing rectangles with a masonry pattern in the stucco decorate the façade of an inn with a strong character: a character that can be read also from the perforated zinc screens inside the bows, lettered in gold, and the notice over the yard entrance saying " Cycles Stored."

Other Town Inns

The Gin Palace, whether baroque, art nouveau or nondescript, is the chief type of large-town public house that needs, as it were, visually popularizing, so that it can be protected against the destroyer and " improver "; but there are other types that need protection, too. For instance, the restrained late Georgian and early Victorian stucco buildings that grace many a back street, where loud outside excrescences such as large hanging lamps and signs are not " in accordance with the amenities," and where good lettering and slight

EDWARD BRUNSDON,
GEORGE INN,
COMMERCIAL
OR
POSTING HOUSE,
FROME, SOMERSET.

Three new public houses at Bix, Oxon; Woodley, Berks, and Caversham near Reading, built for the Henley brewery by H. Sincocks. Two of these rebuildings were forced by road-widening schemes. The architect to a local brewer has a difficult problem to which the really satisfactory solution has yet to be found. Local taste is apt to enforce too much restraint and conventional "good taste," and prevent the rebuilt roadside inn from having much of the special character and flavour its predecessor had.

The Station Hotel

THE OFFICIAL ADVERTISER

CURCHOD'S

QUEEN'S HOTEL,

LONDON AND NORTH-WESTERN

Railway Station,

LIME STREET, LIVERPOOL.

OBSERVE

CURCHOD'S QUEEN'S HOTEL,

and **NOT** *Victoria Queen's Hotel, as frequently represented.*

Ici on parle Français. | Deutsch Gesprochen.

rakishness in mouldings and proportions have to proclaim the house's nature. The illustration of a public house off the Brompton Road, beside Tattersalls, 30, shows the type at its best.

Country Inns

Half-timbered and thatched inns have all the popularity they need for their self-protection. The common brick or stone or yellow-washed stucco ale-house (such as the one described on an earlier page) is likely to stay as it is unless a licence needs transferring or a by-pass road is being built near it, in which case it is probably doomed.

Local building materials charm the eye in most old country inns. Brick and flint inns in Bucks, stone ones in Derbyshire and the Cotswolds, granite ones on the moors, near beauty spots, are being pulled down all the time to make way for one of those stylized types that incorporate some specially mellow bricks, some pickled half-timber and some synthetic stone (or real materials used in a pseudo-old way).

Station Hotels

The Station Hotel is a special type, which deserves a volume to itself. Engravings in the advertisement pages of old copies of *Bradshaw* do the larger representatives of the type justice. Often station hotels were designed by the architects employed on the railway buildings themselves, and they are infused with the same romance of pioneer work that graces the early stations. Look at the beauty and freshness, the ambition and the fulfilment, in J. C. Bourne's fine lithograph of the new station hotel at Slough in his giant work on the beginnings of the *Great Western Railway*.* It is often difficult to recognize the impressive beauty of station hotels. One approaches them through steam and lamplit drizzle, one's thoughts occupied by memories of a bad restaurant-car meal, and their façades are grimed with the smoke of trains that have coaled-up for generations beside them. But imagine the beauty of Lewis Cubitt's Great Northern station hotels—King's Cross, for example—when they were first built, and before they became almost one with their mechanized surroundings. One must look at the small country examples at wayside stations, or the larger ones at junctions like Micheldever on the Southern, in Hampshire, to find the best-preserved buildings of this kind. The country examples usually have a true public-house quality, the necessary oddity, in their case, being often enough produced by heavy barge-boards or deeply-recessed Italianate windows.

There is something forlorn about country station hotels. They wait for every slow stopping train to bring those long-expected hordes of beautifully-dressed guests that they were built to accommodate. They have been waiting expectantly for a hundred years, and still every slow train stops at the station to bring nobody but a man with an attaché case or a naturalist with a butterfly net. Yet these buildings are not inappropriate. They are a part of railway architecture; they help to form a knot of interest round that isolated feature of country building, the railway station; station approaches would be bare and ungrateful without them; they have saved hours of boredom and provided hours of comfort and warmth to numberless lost and delayed travellers. They are likely to outlast most of our other types. With the increase in road transport their trade has for years been on the wane. Neither the railways nor the brewers are likely to feel an urge to rebuild them for a long time.

* This building, growing old in the service of a busy station, and busy watching the ever-growing traffic on a main line, was recently destroyed.

Modern Inns

If one catalogues the desirable qualities in public house architecture this quality of strangeness comes high on the list. It is a variable quantity in the three well-defined modern types—the "road-house" inn, the simple brewers'-architect rebuilding and the enlightened "modern" design, small or large. The road-house, to do it justice, often possesses it. On this account one can imagine becoming reconciled to the road-house one day. Moorish it may be, or German beer-hall, or Giant Liner; but it is decidedly queer, and it will become queerer as the years go by. (A curious fact about the architecture of road-house inns was recently pointed out to me. Ten years ago they were built false to look real: the upper floors were supported by oak-faced iron girders, their gables were mazes of half-inch half-timber, and so on. They were in the veneer vernacular. Today they are built real to look false: the half-timbering is structural; the oak beams are solid and carry the upper floors handsomely, and the linen-fold panelling might have come out of a cathedral—but the whole effect is of something run up overnight for an expensive Hollywood production.)

The brewers' architect, on the whole, does not build strangely enough. There is not enough about these restrained, tile-hung buildings of his to tell their purpose forcibly. One has to peer here and there for "Saloon Bar" or "Car Park" to be sure the building is not a suburban residence, except that there is no recommended "quick-growing" hedge planted between it and the road. Yet these buildings, when the type is not too stylized, have points to recommend them. What often happens is that the managing director of the brewery in the county town confers with the architect he usually employs as to what is needed, and what the licensing justices will pass, and between them they are responsible for the new house, down to the details of beer-pulls and soft furnishings. (One such architect I spoke to recently never goes to bar-fitters, but designs, or chooses from different places, all his details.) Their "good taste" will probably not be aggressive, and they will give at least a thought to comfort.

The "enlightened modern" architect has hardly had a fair trial yet with the public house. A hint of the right qualities appear in Mr. Oliver Hill's Prospect Inn, Minster, Thanet; the qualities of strangeness and ebullience: though it seems to me that in this case they are flavoured with the pub-jolliness of Mr. A. P. Herbert rather than the true joviality of a Rowlandson or a Surtees.

Fifty-four modern public houses were illustrated in a special number of *The Architects' Journal*, published in November, 1938 (Mr. Hill's Prospect Inn included). Nowhere among them does a style emerge that is as definite, or as suitable and agreeable to everyone—nostalgia apart—as that of the gin palace or the village pub. Till such a style emerges there is nothing to do but to fight for the preservation and decent alteration of the Georgian and Victorian ones that remain. The Georgian fight is slowly turning into a victory. The Victorian one has hardly begun.

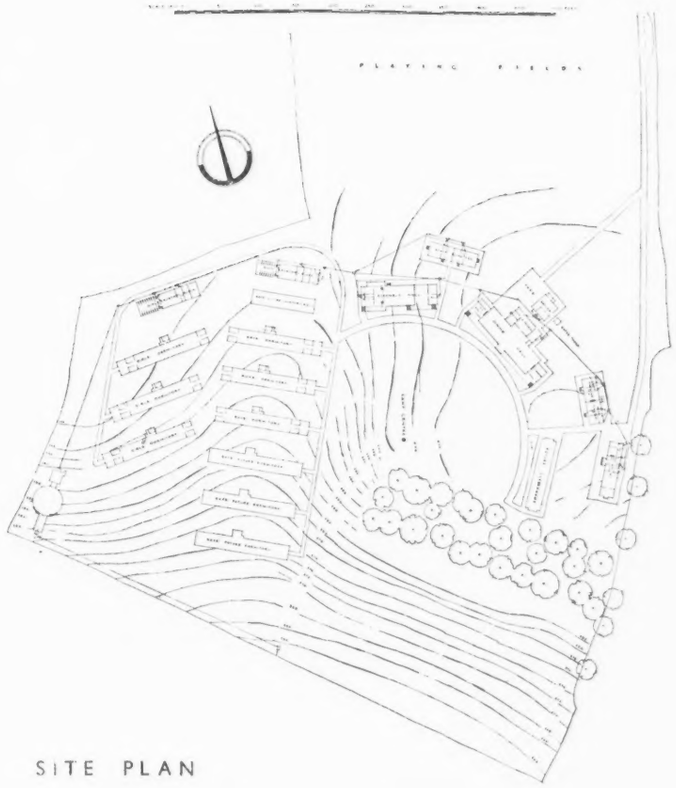
1, the dormitory blocks, of which three for girls and three for boys have been completed.

1

CURRENT ARCHITECTURE

EVACUATION CAMPS

*ALISTER G. MACDONALD AND SIR JOHN BURNET, TAIT AND LORNE**



SITE PLAN

THE SITE The camp illustrated is situated in Surrey and is the first to be completed of twelve similar National Camps. The gently sloping contours of the site are followed by the buildings which are grouped on a semi-circular plan to form a natural focal point.

PLANNING The camp is intended for school children and the buildings are grouped in accordance with the demands of camp life. The dormitory blocks are so spaced that the view can be seen over the roof of the one below. Similarly the balcony and verandah of each unit has the sun and the view.

* Messrs. Sir John Burnet, Tait and Lorne are architects to the National Camps Corporation and are responsible for the design of the building units. The layout is the work of the architect appointed for each camp, in this case Mr. Alister MacDonald.

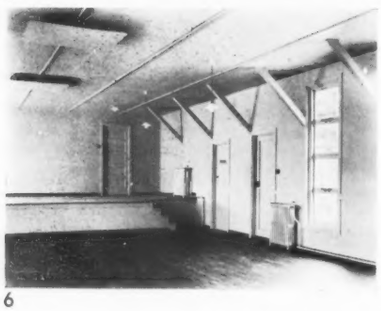
2

3

4

2, the assembly hall block. 3, classroom blocks. 4, the dining hall block which, with the assembly hall block, is centrally situated in the layout of the camp. 5, the interior of the dormitory block. 6, the assembly hall.

5



6

CONSTRUCTION AND MATERIALS As the camps were to be erected all over the country at short notice in isolated localities it was evident that standardization was essential for the success of the scheme and that the construction adopted had to be such that factory fabrication could be utilized while the site works were proceeding. Owing to its low maintenance cost it was decided to use red cedar drop siding and cedar shingled roofs and for the latter 15 expert Canadian shinglers were employed as supervisors. The cedar construction is used for all the buildings with the exception of the boiler house which has brick walls with a concrete roof. Each building is designed on the basis of the standard units of walling ; these being prefabricated panels of framework either 8 ft. or 10 ft. high and 6 ft. wide. These dimensions were found to be convenient for handling and adaptable for layout. The panel units are wood, mostly 4 ins. by 2 ins., as this satisfied the requirements of strength and lightness, ease of fixing and forming, and because many joiners' shops are equipped to do such fabrication work. The foundations to receive the superstructure are formed of in situ concrete posts. Creosoted bearers rest on the damp-proof post cappings and in turn support the floor joists upon which stand the cills of the studwork wall units, the heads of which form the roof plate. The roof unit and ceiling members in the triple unit blocks, which are 18 ft. wide, form a simple couple close roof, and in the 27 ft. wide blocks, a knee-braced truss. Windows, doors and internal partitions are fixed to the wall units as required and each block is labelled. Each camp consists of an assembly hall, dining hall, boiler house, dormitories, lavatories, class-rooms, hospital, staff quarters and houses.

EVACUATION CAMPS

ALISTER G. MACDONALD

7

EQUIPMENT AND FINISHES Interior walls are a patent wallboard and all fireplaces are of brick. Exterior colour treatment is standard for the whole camp, while in the interiors a different shade of distemper is used for each unit. A central boiler house supplies hot water to all baths, showers, basins and sinks as well as the radiators for central heating. The pipes are run in brick ducts in the ground with access manholes at intervals. These ducts also contain the electric cables. The camp has its own sewage dispos l plant, water tower and incinerator.

7, a general view of the dormitory blocks.

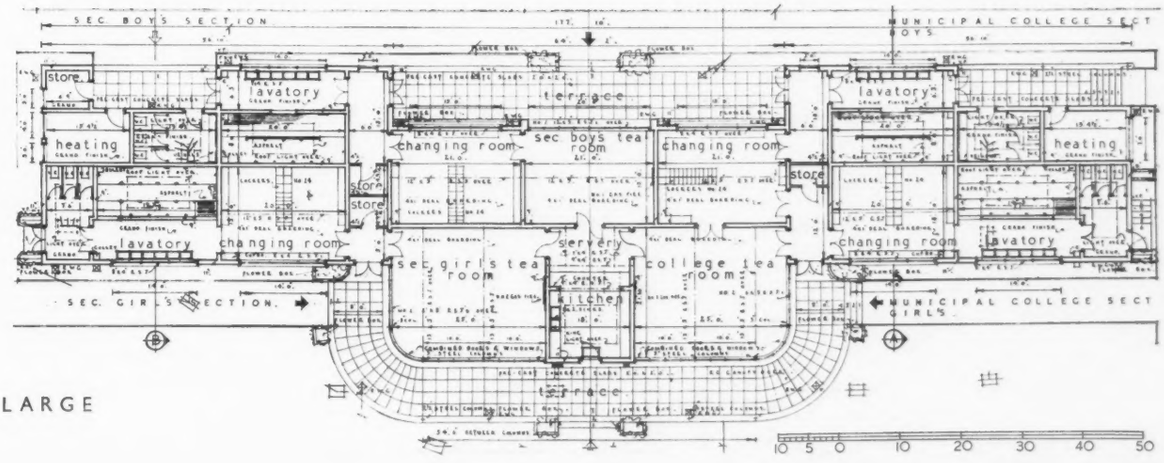
SPORTS PAVILIONS

W. L. CLOWES

THE SITE Bournemouth. Two sports pavilions on a 28 acre school playing field. The scheme also includes a small groundsman's house.

PLANNING The larger pavilion, illustrated on this page, provides accommodation for the boys' and girls' secondary schools and for the mixed adult members of the Municipal College ; separate tea rooms are provided for each. The second pavilion, on the next page, is for elementary schools. In this case the separate tea rooms can be used as one large room, being divided by a glazed folding screen.

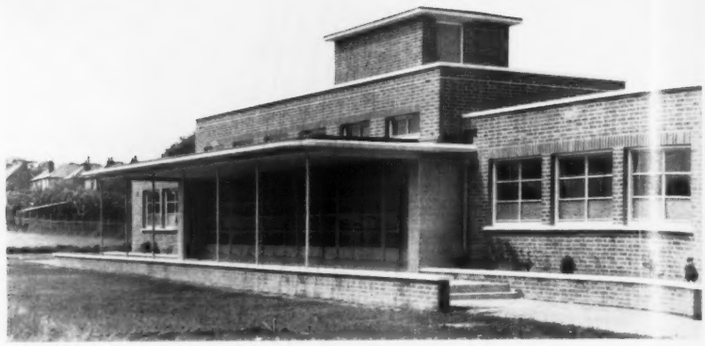
The larger pavilion for secondary school children and adults.



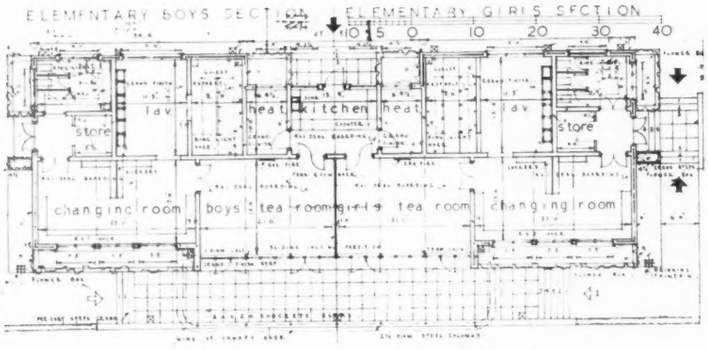
PLAN OF LARGE PAVILION

SPORTS PAVILIONS

W. L. CLOWES



The small pavilion. Glazed doors open on to the terrace from the boys' and girls' tea rooms.



PLAN OF SMALL PAVILION

CONSTRUCTION AND MATERIALS Brick construction, 11 in. cavity for external walls and 9 in. for weight-bearing internal walls. The canopies are reinforced concrete and the roofs are solid slab reinforced concrete. Floors are solid on a hard core with a deal strip finish for tea rooms and changing rooms.

EQUIPMENT AND FINISHES Tea rooms have a 3 ft. dado of brick plywood, wax polished, with a plain plaster finish above. The gas fires in these rooms are painted Nile green to match the paintwork. The changing rooms have a 3 ft. brick plywood dado stained a silver-grey finish with a special water stain. Lockers and seating are stained to match. Each pavilion has two separate heating units.

LABORATORIES

O'DONOGHUE AND HALFHIDE

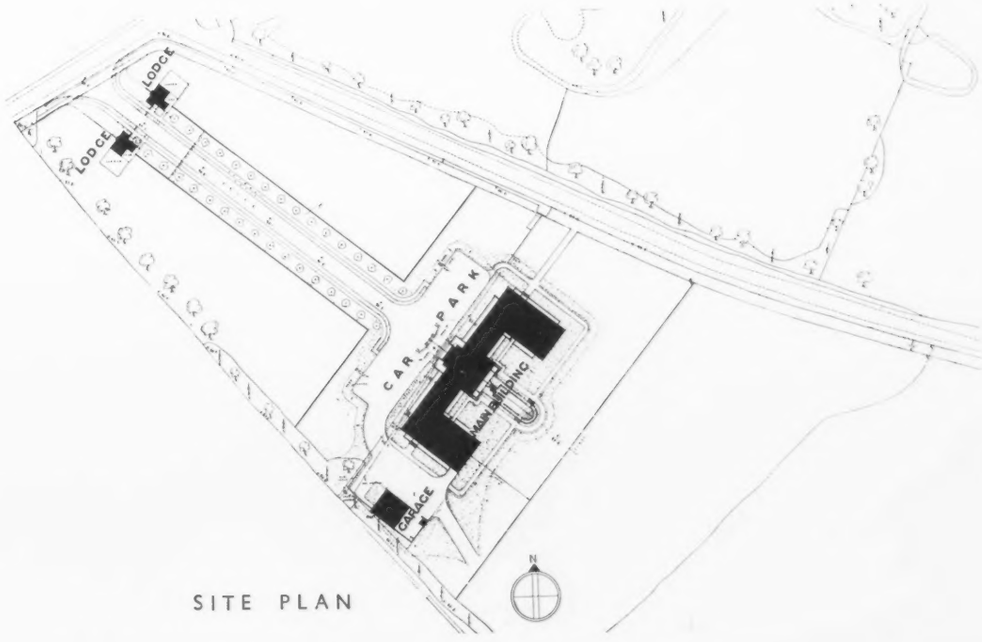
1

2

THE SITE A rural site in west Sussex. The factory is intended for the manufacture of pharmaceutical products.

PLANNING The second floor contains office accommodation and the manufacturing is carried out on the lower floors, the basement being used for storage.

CONSTRUCTION AND MATERIALS Reinforced concrete construction is faced with a 4½ in. skin of brickwork. The outside



SITE PLAN

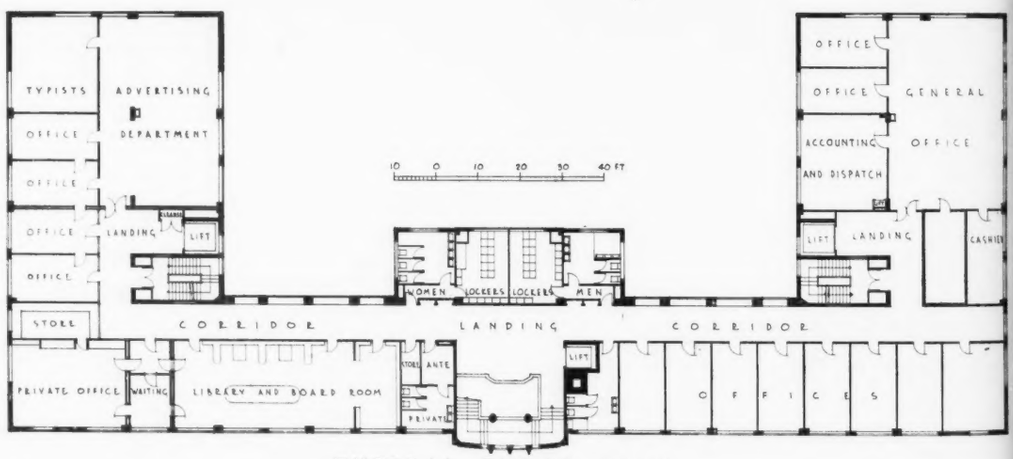
1, the main entrance. 2, the south-east or garden entrance. The central tower is used for water storage.

LABORATORIES

O'DONOGHUE AND HALFHIDE

3

3, the building from the south, showing the entrance for male staff and a loading bay. Raw materials are stored in the basement and manufacture is carried out on the ground and first floors. 4, and 5, two views of the main staircase panelled in polished travertine.



TYPICAL FLOOR PLAN

4

5

walls of concrete being sprayed with a special liquid before facing. Multi-coloured bricks were used, held back to the reinforced concrete with clips. The dressings are artificial stone. All work below ground is tanked in asphalt. Special steel windows of Swiss manufacture are used.

EQUIPMENT AND FINISHES In all the manufacturing rooms the walls have 6 in. cream tiles to a height of 6 ft. and many of the rooms have tiled floors. Rubber flooring is used in the laboratories and linoleum, cut in 18 in. squares in the administrative offices. The board-room suite has teak block flooring. The main staircase, hall and reception room have floors of unpolished travertine and are panelled in polished travertine with Ashburton marble details. There are three goods lifts and one passenger lift.

We have reached a stage when it should no longer be necessary to explain the functional basis on which the modern architect works; and as maturity develops it becomes essential that we restore the practice of pictorial criticism. In doing so, we are not retreating from the principles that give modern architecture its validity. On the contrary, we are asserting that they are now so well founded that it is no longer the business of the onlooker to enquire in each case whether they have been adhered to. In criticising in these "literary" terms we must of course bear in mind the practical study that gives the appearance of architecture its meaning, or we shall find ourselves back in the period when the planning and construction of buildings was one thing and the architecture of their façades was another. But we are justified in judging buildings largely according to their appeal to the eye. For the man in the street it is the only approach open to him. So, in these monthly critical articles current architecture is looked at rather than analyzed, in the belief that visual perception is the next quality we have to concentrate on developing. For modernity, like patriotism, is not enough.

The Roche factory at Welwyn Garden City (Salvisberg and Brown, 1938) shows reinforced concrete construction naturally producing its own architectural pattern. But unlike many pioneer concrete buildings in this country it is beautifully finished and has considerable refinement of detail. Note the difference in character between the factory proper at the back and the administrative portion in front.

CRITICISM

By James MacQuedy

It is an odd fact—it may of course be quite accidental—that if one were to name the best factories built in England during the last ten or twelve years, especially those employing modern constructional methods, a large number of them would turn out to be for the manufacture of chemical products. I do not pretend to know whether there is a reason for this. I only mention, to begin with, a couple of the most outstanding ones: the Roche factory at Welwyn Garden City by O. Salvisberg and C. S. Brown and the Boots factory at Beeston by Sir Owen Williams. The latter, though built right at the beginning of the period mentioned, is still unsurpassed in this country as a really moving example of what modern structure can do for industry. And there are a number of others—to say nothing of the ambitious factory group by Raymond McGrath on the Bath Road (also for a firm of manufacturing chemists) whose construction has unluckily been postponed on account of the war.*

There are of course bad and indifferent chemical factories as well as good ones, but if we want to take a cross-section of recent factory building that shows modern architecture—and modern technique—both at its most typical and at its most promising, we cannot do better than narrow the field by confining ourselves to this category. First the two I have mentioned by name—McGrath's scheme must be left for the moment because it is quite impossible to look at a project as though it were a real building, so dependent is the quality of architecture on its actual execution. The Boots factory was one of the first large-scale modern buildings to be put up in England and is still, I believe, the largest reinforced concrete structure. It has also been one of the most publicized; so much so that it is illustrated as a matter of course in almost every book on modern English architecture. But one returns to it again and again because it does exhibit in a very clear form the things that modern architecture can do and other kinds of architecture cannot. I do not mean the functional things it can do by reason of new constructional methods, but the visual qualities it has produced out of them, especially the kind of glitter, transparency and super-human scale whereby, more than any other building of its time, it suggested the pattern of the new world that the modern architects of 1930 were carrying in their minds.

To me it is still Sir Owen Williams's best building; so many of his others are spoilt for me by a certain clumsiness of detailing and coarseness of finish that comes surprisingly from someone who appreciates so well the accurate structural elimination that reinforced concrete design is susceptible to and the æsthetic virtues to be derived therefrom. In looking at his buildings one after the other one realizes forcibly the very simple explanation: he is an engineer not an architect. Now this is neither so obvious nor so disparaging a pronouncement as it sounds. For at the moment when Sir Owen came to the fore as an architect (though he has never called himself one), that is about 1931—previously he was quite simply a consulting engineer working in conjunction with an architect—at that moment the qualities that an engineer, particularly such a clear-sighted one as Sir Owen, could bring to architectural design were a good deal more badly needed than the conventional qualities of architectural taste, even at their best. Although he did notable work in the field of experimental engineering, his pioneer work that we appreciate most was performed in the capacity of architect, and modern architecture owes much more to him even than the individual success of some of his epoch-making buildings would suggest. Put another way: even if the qualities that one feels are absent in his buildings: refinement of detailing, a coherent scale and proportion: are those a trained architect can—or should—provide, such qualities were not capable of being creatively applied to contemporary architecture in the absence of the fundamental qualities that he did much to reintroduce.* Sir Owen, though an engineer, has helped to give modern architects a sound basis for their own art.

Sir Owen Williams's Boots factory, 1931, also takes its effect from the proper use of a reinforced concrete structural system, but on a cantilever principle. The columns are within the building and a curtain wall entirely of glass allows the internal volumes to be seen from outside.

However, his Boots factory exhibits these fundamental qualities as richly as his other buildings—perhaps even more so—and at the same time does not appear to lack the secondary architectural graces that, for example, his Pioneer Health Centre (despite its brilliance as a solution to a difficult problem), his flats at Stanmore and his Wembley baths to my eye so sadly lack. It thus presents interesting evidence of how abstract the purely æsthetic qualities of architecture are. Its balance and rhythms are not those of conventional architectural composition. At first glance the building might seem to consist only of a subdivided wall-surface repeated without beginning or end in a purely arbitrary, and therefore unarchitectural, way—see the illustration on the next page. But for some reason it does display a coherent architectural shape; possibly only on account of its impressive scale,† but possibly also on account of the transparency of the continuous curtain walls and the boldly cantilevered ground floor entries, which bring out the effect of recessed planes. A sense of three-dimensional completeness is maintained and the uneasy continuity of a flat façade is checked. This same transparency is responsible for an apparent delicacy of modelling that in a more conventional type of building the architect regards it as his job to provide in the form of surface modelling of the façade.

The Boots factory's recent rival for the honour of being the best English factory building is the Roche factory at Welwyn Garden City. This building is beautifully detailed and thus gets its refinement, by contrast with Boots, by consciously architectural means. It has a suavity that shows the touch of a more mature designer than anyone previously handling reinforced concrete in this country and betrays Professor Salvisberg's Continental experience. It is the best example I know of a building that both belongs unmistakably to the classical tradition yet could not have come into being without a reinforced concrete structural system. This construction is expressed both in the proportions and in the fenestration, the latter, especially in the rear block, reading very effectively as an architectural pattern imposed by a structural rhythm. A purist for frankness of expression might call into question the dissimilarity between the æsthetic quality the architects have extracted from a purely functional basis in this block and the more formalist quality of the front wing with its axial emphasis and solid corner treatment. Concrete panel construction is a legitimate extension of the frame system; no one would suggest that the use of a concrete frame demands the opening up of each of its interstices to form a continuous window pattern. It is only a question of a different character*—a different degree of sophistication—exhibited by two parts of the same building; though this is justified intellectually if not visually by the knowledge that the rear block is the factory proper and the front portion administrative.

An interesting contrast to Sir Owen

* It was illustrated as a project in THE ARCHITECTURAL REVIEW for September, 1939.

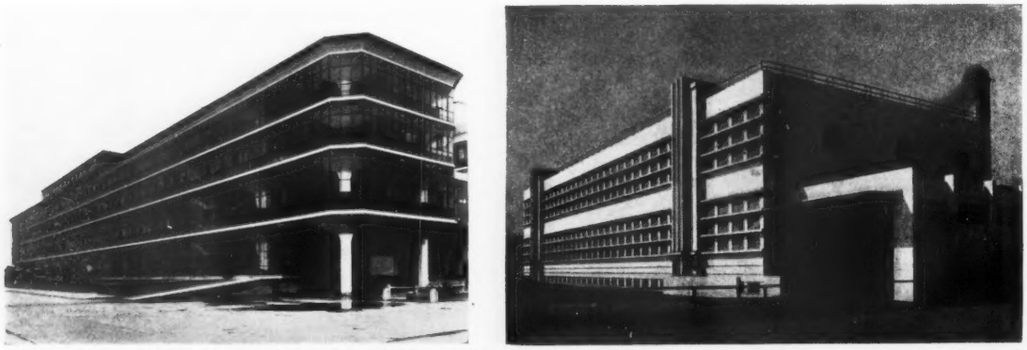
* An example of Sir Owen Williams's ability to go at once to the root of a problem is provided by his fine project for a Charing Cross bridge, published in 1932, a design that was far too simple and sensible to be given the respect it deserved. It may one day be recognized as having approached nearer to what a modern bridge should be than any recently built. As with Epstein's sculpture, its serious merits were overshadowed by its *succès de scandale*.

† I do not think it is too fanciful to say that when buildings reach a certain size they are apt to acquire more coherence of massing simply through the more marked way in which perspective comes into play.

* The same character, rare in this country, of neat sophistication developed immediately out of the logical use of a reinforced concrete system (on quite different lines from the structural drama so effectively exploited by Sir Owen Williams) is seen in Professor Salvisberg's well-known house at Zürich built in 1932.

Williams's building is the co-operative factory at Irlam, Lancashire, by W. A. Johnson. It is interesting because it employs exactly the same structural system, namely cantilever floors on reinforced concrete columns, with the outer walls set well in front of the outside rows of columns and acting only as a screen, but achieves an entirely different appearance. Sir Owen Williams's building, as I have remarked, gains a lot in apparent refinement of modelling by the transparency of the curtain wall. Mr. W. A. Johnson, on the other hand, handles the curtain wall as an architectural façade, as solid as they make them. The flooding of the interior with light, which Sir Owen Williams has done by making his curtain walls of continuous glass, was presumably not required for the work carried on at the Irlam factory, and of course a non-weight-bearing concrete wall, framing strips of window where necessary, which is what Mr. Johnson has provided, is an equally legitimate method. But I cannot help feeling that his violent stressing of the window heads, cills and mullions and the weight of the solid square-section members he has used generally—compare these with the equivalent members at Welwyn, remembering that the latter are structural in addition—are not the best way of treating a curtain wall, inherently so light in nature. Again, the fact that it is no more than a curtain wall is an intellectual not a visual matter; but vigorous as the building is in many ways, one feels that there must be something wrong where the most striking features of a building serve to disguise rather than emphasize its structural and planning basis; this apart from the opportunity which has been lost of working out a pleasing all-over pattern of wall surface such as a more straightforward expression of the curtain wall suggests, and more particularly the opportunity of substituting a contrast of texture between the curtain walls and the tall staircase towers for the present rather ungainly contrast of direction only.

In the present transitional stage of modern architecture it is natural that a building to house a definite routine—such as a factory—should be more successful in taking advantage æsthetically of the order and clarity that the processes of modern design can bring to building, than one which serves an informal purpose such as a block of flats; and much more so than a monumental or civic building, which depends for its effect on associations that modern architecture simply has not yet acquired. It can be seen too, from these three perhaps rather arbitrarily selected examples, what fine effects industrial architecture can extract from the functional devices appropriate to its purpose, such as the reinforced concrete skeleton, which make the pseudo-monumentalities and the silly stylizations of the Great West Road even less forgiveable.



A contrast in methods of treating the curtain wall of a reinforced concrete factory built on the cantilever principle. In Sir Owen Williams's Boots factory, left, the non-weight-bearing curtain wall is treated as a skin of glass through the surface pattern of which the bones of the building are visible. In W. A. Johnson's co-operative factory at Irlam, right, similar in construction, the curtain wall is treated as a solid, architectural façade, on which the windows again make a pattern but one less related to the structure behind than the boldness of their modelling would suggest.

BOOKS

A Countrywoman's Journal.

COUNTRY NOTES. By V. Sackville-West. London: Michael Joseph, Ltd. Price 10s. 6d.

"I SOMETIMES think that the love of nature and the natural seasonal life may attain the proportions of a vice; may obsess one to the extent of deserving nothing else, nothing beyond a drowning, a lethargy, an escape, an indolence and an evasion." So writes Miss Sackville-West in COUNTRY NOTES, a miscellany on common or garden country things, that has appeared from her pen in the *New Statesman* and elsewhere over a number of months.

Underlying Miss Sackville-West's detailed and Constable-like pictures of country things there runs an educative and warning note. It is that the patronisingly casual visitor to the country is the country's worst enemy, and he had better keep away. "I suppose" she writes of herself diffidently, "the pleasure (and the 'understanding,' she might have added) of country life lies really in the eternally renewed evidence of the determination to live."

How often are we not regaled nowadays in press and in book by ecstatic "discoveries" of the country—or rather the "countryside"—made by the town dweller. This very ecstacy is a give-away. How flat, how unprofitable we find them. The author of these notes, on the other hand, is country-bred, Kent-bred and country-living. That is to say she makes it plain to us not only that she lives in, but with, the country. Because she evidently relishes the remnants of vernacular speech her sentiment for it is not archaic. Because she takes pleasure in rural technical terms like "scrape*" and "deals,*" which she has recently learnt herself, she does not parade them textbook fashion, but so humorously that she exhorts us to employ them likewise.

To many readers the most instructive chapters will be those devoted to horticulture. Herein speaks no amateur but the professional with, to our great advantage, a sympathetic understanding of the amateur's point of view. There is nothing stand-offish in her advice on how to make better use of kitchen garden produce. We warm towards her preference for the simple and traditional cottage flower species rather than for the portentous scientific specimen. "I never believed" she writes naively, "I could be frightened by a snapdragon until I went to the Chelsea Show." Best of all, she identifies herself with that peculiar English freemasonry of garden lovers in their open readiness to pool and share ideas. In this connection she strongly advocates the opening to the public of famous gardens and their houses under the admirable schemes of the Queen's Nurses Institution and of the National Trust. On a wider field she advocates National Parks while deploring the wilful depredations of the speculative builder on our counties and in particular on the Garden of England.

On the subjects of anti-vivisection and bloodsports she is fair, although in the case of hunting the moral attitude she adopts dissolves on one occasion before her strong æsthetic sense.

The illustrations by Bryan and Norman Westwood do ample justice to the poetry of Miss Sackville-West's descriptive chapters, especially the more detailed studies of flowers and animals. It is a

* Scrape: "not to be confused with scrapie . . . a small parasite or sarcocyst lodging in the ovine muscular system" but a disease afflicting the second generation of sheep transplanted from their native highlands to the south country. In effect a sort of homesickness, the name derives from the initial stages in which the sheep paw the ground uneasily.

* Deals: an expression used of a sow's dugs often too few to feed a large litter of fourteen or fifteen.

The functional form of the oast-house is perhaps the most noticeable architectural feature of the Kentish countryside, and the method used for drying hops has changed very little. "Doors along one side of the loft open on to the upper chambers of the kilns, white, circular, the roof rising to a point. The hops are spread knee deep upon the floor. They are green still, and a faint blue smoke rises through them. . . . There is a medieval flavour about it: the round chamber, the roof pointed like a witch's hat, the white and green, the warmth, the smoke, the ancient man, the smell that creeps so soporifically over the senses." These two photographs from "Country Notes," are by Bryan and Norman Westwood.

pity that some of these fine photographs have been printed on less fine paper, so that justice has not invariably been done to them.

J. LEES-MILNE

Simple Intime.

ANTONIN RAYMOND, ARCHITECTURAL DETAILS, 1938. By Antonin and Noèmi P. Raymond. Tokyo: Antonin Raymond. London: The Architectural Press. Price 21s.

How good it is to browse through the hundred or so pages of photographs and line-drawings of Japanese houses in this intimate book and forget that Japanese warplanes are busy pounding a mother architecture into the brown earth of China! The spirit, if not the brick-and-mortar, survives in all countries and we welcome this modest record of the work of an architect who first put pencil to paper in Czechoslovakia and has since found work and inspiration on the Pacific coast of Japan.

"An opportunist," you may say. But Antonin Raymond puts his own finger on the truth in his short foreword to this book: "Nothing," he writes, "seems further from the truth than to summarize the achievement of contemporary architects by calling it the International Style of Architecture." True we have had many an architect who has exploited the contemporary architecture as a style. But it is his attitude of mind, his appreciation of the fundamental principles which are at the core of great traditions, which distinguishes the true architect from his pedestrian imitators. Antonin Raymond is, I feel, of this good company. He has his lapses. He borrows freely from Corbusier or Perret, but his borrowings are alive—and particularly alive in the sense of what is appropriate and significant to his adopted

country. That is why I head these remarks "*Simple Intime.*"

Antonin Raymond was studying in Prague before 1914. After the war he went to America and worked with Frank Lloyd Wright, who sent him to Japan to look after the building of the Imperial Hotel in Tokyo. There he remained and this book is a brief survey of his Japanese practice, chiefly in the field of domestic architecture. The photographs are arranged in page groups with beautiful facing pages of line details, Japanese in their precision. The groups begin with walls, floors, roofs: take us from room to room and end with fittings and furniture.

Many of the houses are wood construction. Most are reinforced-concrete. There are familiar contemporary features such as flat roofs, cantilevers, steel-frame windows. But what strikes you in examining the detail is the emphasis on natural materials and finishes and the admirable way in which these materials are suited to the contemporary form: his true feeling for the "*simple intime.*"

Here are roofs of miscanthus thatch, larch twig thatch and split chestnut shingles cheek by jowl with concrete flats and copper roofs; ceilings of reed and bamboo or woven cypress strips cheek by jowl with factory-made building board. Here are woven cane balustrades on reinforced-concrete staircases: and woven cane radiator grilles. Here are sliding doors faced with natural linen or paper; sliding windows of unpainted Japanese cypress in concrete walls; peeled cedar posts beside plain concrete and plain Japanese hearth flags against lacquered plaster walls. It is clear from all the illustrations that the general Japanese appreciation of craftsmanship and good finishes is of a high order.

Japanese houses have at all times been simple and unornamented: Antonin Raymond has not foisted any Baroque reminiscences upon his Japanese clients. He gives us an unpretentious contemporary interpretation of the traditional Japanese house.

RAYMOND McGRATH

The Home from Home.

THE LOCAL. By Maurice Gorham, with lithographs by Edward Ardizzone. London: Cassell. Price 7s. 6d.

It is possible to write almost anything one chooses about the English Public House because almost anything one chooses to write about it will be true. The Prohibitionists' lurid picture of a squalid place of temptation where the workingman boozes away the comfort of his home, with its stinking lavatories and the tarts hanging round the doors, flickers into an ugly life on most Saturdays in the year. But the place of vomiting and drunken quarreling on Saturday night by noon on Sunday has become a club where people drink moderately, talk, and play a few simple games in a spirit of friendly harmlessness: and this pleasant local meeting place it will remain until the following week. But here again as a club it is a very great many things: while the atmosphere of one public house is hostile to the stranger another admits him to friendliness at once, and where one public house has its regular crowd of local people who know each other another has an equally regular crowd who know nothing about each other at all. At its best it is the sort of village inn where there are jars of home-made pickles, a garden with arbours, fowls and a fat horse in a paddock; the biggest vegetables are brought in by proud growers; there is a good Outing Club and a Goose Club, and more local doings are arranged at the pub than by the gentry. In the town this has its parallel in the "local," a warm cheerful place where the local patron is always bound to meet people who are ready to talk and whose status as local people guarantees a few common subjects to talk about. Both these sorts of public house are essentially working class; the blackcoat's pub is another sort of place. Generally the meeting place of some *fancy* or *profession* these have an atmosphere set by the habitués and consequently vary considerably; the horsy places teem with small bowler hatted men, opulently padded shoulders are the key note of the dog racing pubs, and where the horsy men conjure up buffets rich in frilled hams, veal and ham pies and lobsters, the dogs create snack bars which are a riot of brilliantly coloured and wholly tasteless delicacies. Here one sees the essence of the *club* public house, it is a place where one goes to find ones own kind and a congenial atmosphere. But against this type there is to be set the antithesis of the village inn and the local, the big main street binge house which caters for a wholly different need. Sparsely inhabited by regulars during the week, they come alive with the first pay checks on Friday nights and they supply the party atmosphere to round off the week. There is a great deal of light, a jolly young crowd, and there is more spirit sold in proportion to beer than there is in any other kind of pub. The custom comes mostly from outside the locality; in the West End of London the crowd is made up of country people working in London and people on the spree from the working class districts. Most provincial towns have a spree centre as London does and towns of any size have secondary centres which correspond to London's Brentford High Street, Hammersmith Broadway, Elephant and Castle, and so on, wherever they are they always have the same row of big and brassy pubs* grouped so that a crawler can take in the greatest number of houses with the smallest possible waste of licensed hours.

The easiest way for the non-pub goer to take the public house is to pretend that it represents something in the past, to see it in the glow of a de-odorised Dickensianism or to hark further back to the stage coach and even to the strolling players and the ale garland of the illiterate sort of medievalist. But the golden age of pubs never was, it was always a place of the time with the virtues and the defects of the time. The garland of the medieval tavern hung as often over a dirty clip joint where the traveller was fleeced as it did over a place where mine host beamed over a cheery company. The Coaching Inn was in the same way often the place of roaring fires, generously carved joints, and a contented sucking of churchwardens over a friendly glass; but just as often a crooked landlord changed the horses on the coach like lightning so that the passengers had to rise from a meal they had paid for without eating a great deal. And in the last fifty years of the nineteenth century for every man who sat down in a bar to let his mellow Sam Wellerish spirit expand another sat down to blunt the edge of his feelings. But always the reading public preferred that golden myth which glows so attractively in books like Chesterton's *Flying Inn.* The pub turns and disappoints even the most modest antiquarianism. In the pre-air war setting of baby cars and second hand Americanisms it was tempting to think of the public house as a repository of the Old English Spirit of the first years of the twentieth century. But here again the pub is the place of its time: the pub of the sweating drayman has gone and the mechanic with oil rubbed into his skin drinks there with the arc welder. To take a concrete example, it was the custom of public houses in the shipyard towns to specialize in The Riveter's Breakfast; there was a knock off at eight, work having started at six, and the riveters used to stream out of the yards to the pubs that faced them where the bars were ready covered with glasses standing in pairs, a double gin in one and a pint of beer in the other. This custom is now as dead as the Dodo, and the tradition of which it formed a part might never have been. The talk—and the songs—are wholly of today and a reflection of everything both good and bad in the spirit of ordinary England. It is the merit of *The Local* that both its agreeable lithographs and its text talk of the public house with a pleased acceptance of this ordinariness and without the usual repining for something that never was. It is a merit which little of the literature on the subject possesses.

ANTHONY WEST

* See some of the illustrations to the article on public house architecture on pages 87–100 of this issue.

The Lord High Admiral

Public Bar at the George

Saloon Bar at the Prince Alfred

The Regulars at the Hare

The public house defies classification; its class distinctions expressed in the saloon, private and public bars do not merely represent grades of amenity, for each has acquired a distinct character both in its environment and its patrons. The tragedy of the new, clean, sanitary structure of the brewers' rebuilding is that a distinction merely of comfort is replacing that character, so beautifully conveyed in the colour lithographs by Edward Ardizzone which illustrate "The Local" by Maurice Gorham. Some of these are reproduced in miniature above.

DECORATION

1 **Nursery Wing, Shottery Manor, Stratford-on-Avon by F. W. B. and F. R. S. Yorke**

2 **Built-in Furniture by Frank Scarlett.**

The secondary staircase at first floor level in the new nursery wing. The wall of the old manor, dating from the fourteenth century, was a little out of plumb and the opportunity has been taken of producing an adventitious decorative texture by leaving the old stonework exposed and painting it the same colour as the walls, a warm off-white shade in a flat finish. The floors, stair treads and risers are covered with 12 in. and 9 in. square cork tiles. The balusters are steel, painted white and the handrail is teak. The remaining joinery is painted metallic grey in a glossy finish.

PLAN SHOWING ALTERATIONS AND ADDITIONS

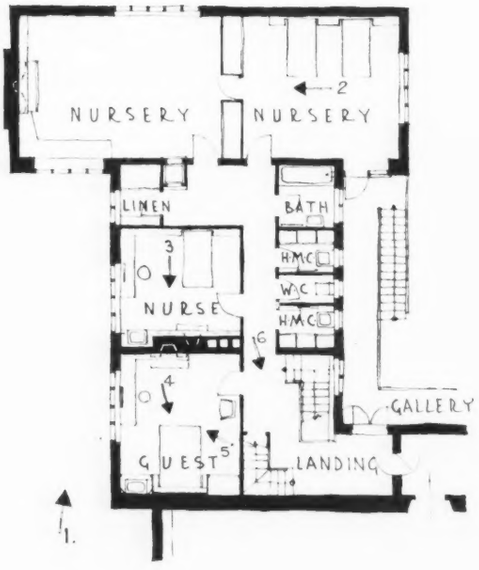
14th century Manor House.
15th century Wing.
Victorian Offices.
Cottages c. 1900 now Staff.
New Kitchen and Nursery Wing.

This is primarily a work of restoration to the fourteenth century Manor House at Shottery, near Stratford-on-Avon. The main addition consists of a new kitchen and nursery wing which replaces an old kitchen block which was obsolete and in bad repair. The new wing contains kitchens and a servants' hall on the ground floor with nursery accommodation and a guest's bedroom on the first floor, the latter being illustrated in these pages. An external gallery connects the nursery with the garden and with parents' rooms. The external materials and details follows closely that of the old house. The impossibility of concealing hot water pipes in the old parts of the house precluded the installation of a hot-water system, and central heating by means of electric thermovents, with thermostatic control was found most suitable.

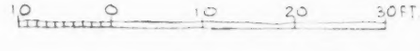
Left, the main front of the old house which was restored in the early part of this century.

1, from the south-west end, looking along the side of the new wing.

Nursery Wing, Shottery Manor, Stratford-on-Avon By F.



PLAN OF NEW NURSERY WING



1

2

3

F. W. B. and F. R. S. Yorke

2

2, looking from the night nursery into the day nursery. A partition between the two rooms is formed by the built-in wardrobes, with sliding doors, carried out in Indian white mahogany. Walls in the day nursery are painted pale primrose and in the night nursery a pinkish white with a delphinium blue ceiling. The floors in both rooms are covered with cork tile squares. 3, the nurse's room. The fireplace is built with bricks from the old building, and these are painted white to match the walls. The mantelshelf of slate slabs is continued to form ledges on either side of the built-in lavatory basin. The floor is covered in 12-in. squares of dark cork tile.

4

5

4 and 5, the guest room. The bedhead fitment includes a wardrobe on the left, 2 ft. 3 ins. deep, and on the right an enclosed wash basin in an electrically lit recess lined with opaque coloured glass. Reading lights on either side of the bed are arranged to avoid glare and to give light only over a restricted area. The fittings are a standard recessed type operated by lifting the reflector flap. The wood used for the fitment is African cherry.

Nursery Wing, Shottery Manor by F. W. B. and F. R. S. Yorke

Built-in Furniture by Frank Scarlett

This furniture was designed to provide accommodation in a small dressing-room. Left, a built-in wash basin in a mirror-lined cupboard and other cupboards for clothes with a mirror above. The accommodation by the bed includes a built-in loud-speaker, a small recess for books with a concealed light, a hanging cupboard and a specially fitted cupboard for guns and revolvers. The wood used throughout is Honduras mahogany.

War paint

In the past, "war paint" was used to instil an element of fear into hostilities. Perhaps it is a pity that the "making of faces" is no longer looked upon as a measure of frightfulness, for, in that event the present war would provide endless mirth. ● Today's war pigment, aluminium paint, serves the practical purpose of safeguarding Britain's war equipment against rust and corrosion—a job which *must* be given priority. For this reason it will be readily understood why supplies of paint made from "Noral" aluminium paste are at present limited.

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Possible Worlds

Our visitor would notice, by the way, that though all persons on Neptune go habitually nude, save for a pouch or ruck-sack, clothing, often brightly coloured, and made of diverse lustrous or homely tissues unknown before our time, is worn for special purposes.

He would notice also, scattered about the green countryside, many buildings, mostly of one story; for there is plenty of room on Neptune even for the million million of the Last Men. Here and there, however, we have great architectural pylons, cruciform or star-shaped in section, cloud-piercing, dignifying the invariable planes of Neptune. These mightiest of all buildings, which are constructed in adamantine materials formed of artificial atoms, would seem to our visitor geometrical mountains, far taller than any natural mountain could be, even on the smallest planet. In many cases the whole fabric is translucent or transparent, so that at night, with internal illumination, it appears as an edifice of light. Springing from a base twenty or more miles across, these star-seeking towers attain a height where even Neptune's atmosphere is somewhat attenuated. In their summits work the hosts of our astronomers, the essential eyes through which our community, on her little raft, peers across the ocean. Thither also all men and women repair at one time or another to contemplate this galaxy of ours and the unnumbered remoter universes. There they perform together those supreme symbolic acts for which I find no adjective in your speech but the debased word "religious." There also they seek the refreshment of mountain air in a world where natural mountains are unknown. And on the pinnacles and precipices of these loftiest horns many of us gratify that primeval lust of climbing which was ingrained in man before ever he was man. These buildings thus combine the functions of observatory, temple, sanatorium and gymnasium. Some of them are almost as old as the species, some are not yet completed. They embody, therefore, many styles. The traveller would find modes which he would be tempted to call Gothic, Classical, Egyptian, Peruvian, Chinese, or American, besides a thousand architectural ideas unfamiliar to him. Each of these buildings was the work of the race as a whole at some stage in its career. None of them is a mere local product. Every successive culture has expressed itself in one or more of these supreme monuments. Once in forty thousand years or so some new architectural glory would be conceived and executed. And such is the continuity of our cultures that there has scarcely ever been need to remove the handiwork of the past.

At the feet of the great buildings the flat or undulating country is green, brown, golden, and strewn with houses. Our traveller would recognize that much land was under cultivation, and would see many persons at work upon it with tools or machinery. Most of our food, indeed, is produced by artificial photo-synthesis on the broiling planet Jupiter, where even now that the sun is becoming normal again, no life can exist without powerful refrigeration. As far as mere nutrition is concerned, we could do without vegetation; but agriculture and its products have played so great a part in human history that to-day agricultural operations and vegetable foods are very beneficial to the race psychologically. And so it comes about that vegetable matter is in great demand, not only as raw material for innumerable manufactures, but also for table delicacies. Green vegetables, fruit, and various alcoholic fruit drinks have come to have the same kind of ritual significance for us as wine has for you. Meat also, though not a part of ordinary diet, is eaten on very rare and sacred occasions. The cherished wild fauna of the planet contributes its toll to periodic symbolical banquets. And whenever a human being has chosen to die, his body is ceremoniously eaten by his friends.

Our visitor from the earth would soon discover that the low buildings, sprinkled on all sides were the homes of individuals, families, sexual groups, and bands of companions. Most of these buildings are so constructed that the roof and walls can be removed, completely or partially, for sunbathing and for the night. Round each house is a wilderness, or a garden, or an orchard of our sturdy fruit trees. Here and there men and women may be seen at work with hoe or spade or secateurs. The buildings themselves affect many styles; and within doors our visitor would find great variety from house to house. Even within a single house he might come on rooms seemingly of different epochs. And while some rooms are crowded with articles, many of which would be incomprehensible to the stranger, others are bare, save for a table, chairs, a cupboard, and perhaps some single object of pure art. We have an immense variety of manufactured goods. But the visitor from a world obsessed with material wealth would probably remark the simplicity, even austerity, which characterizes most private houses.

Decoration in our houses, save in those which belong to children, is everywhere simple, even severe. None the less we prize it greatly, and spend much consideration upon it. Children, indeed, often adorn their houses with splendour, which adults themselves can also enjoy through children's eyes, even as they can enter into the frolics of infants with unaffected glee.

OLAF STAPLEDON

(*Last and First Men:* Methuen, 1930)

Architecture in France

In recent months we have learnt with all too much certainty how widespread is the unhappy state in which the architectural profession and the building industry find themselves in England today. As the result of recent correspondence between the President of the Royal Institute of British Architects and Lt.-Col. Maigrot, a French corresponding member of the Institute, we are now able to learn something of what the equivalent conditions are in France and, of particular interest, what measures the French authorities have taken to combat them.

In a letter to the R.I.B.A. President, Lt.-Col. Maigrot, who is Secretary-General of the Permanent International Committee of Architects, describes conditions in the architectural profession and in the building trade as a "crisis of unemployment." The hold-up of all building corresponds roughly to the position in England, but fortunately in France the High Commissioner for Building and Construction is attempting to use the services of architects and the smaller provincial contractors on Government work. Remuneration of architects is on an army pay basis corresponding to the work being done. Lt.-Col. Maigrot's letter continues:

"The central armaments organization in Paris prepare the general surveys with their groups of architects, and in the local centres, that is to say, on the spot (dockyards, gunpowder factories and arsenals) another team of architects directs, ensures and controls the execution of the works. In order to connect the central organization in Paris with the provincial organizations, 'flying' inspectors, so to speak, travel regularly from the one to the other and secure control.

"As regards the material execution of the works, the General Commissioner has had recourse to existing organizations of building contractors (federations or syndicates) in each district in France. He has regarded the chairmen of these organizations, so to speak, as front rank men, to whom the task has been entrusted of distributing judiciously and with equity the works to be executed in the district. By so doing the General Commissioner aimed at 'feeding' local enterprise, as well as the artisans and all the small jobbers. His great anxiety was to revive during the war period the professional life behind the fighting zones, maintaining, and quite rightly, that that was the only means whereby the economic life of the nation could be supported, and thus prepare for the return to more normal life conditions in the future. This led him to consider the solution of certain problems which, for many years previously, had remained in abeyance in the offices and departments, in order to seek without delay suitable means of settling them. On these lines he studied important problems in connection with works, such as, for instance, the slums which, in Paris alone, represent 7 milliards; he personally sought the requisite financial and technical assistance suitable to guarantee the carrying out of these works without, however, calling upon the State for any burdensome participation. The plans which he was able to devise and which he recom-

THE NEW ARCHITECTURE OF 1940

A stone pyramid imported from the Aztec jungle? No, Eros in Piccadilly Circus.

A grain silo from the Canadian prairie? No, the statue of King Charles I at Charing Cross.

mends are of such a nature that, on the other hand, by actually executing them, the works will prove an important source of revenue to the National Exchequer.

" He also devoted his attention to another problem, that of housing the refugees. He was strongly opposed to the idea of wooden hutting, the so-called huts which can be taken to pieces, and which, in the great majority of cases, only lead to disappointment. These wooden huts had drawbacks, namely, that they lead to the impoverishment of the forests in France ; they deprive our national defence of means which are directly necessary and, as a result and of insufficiency, they entail wholesale purchases abroad which, by reason of the transfer of foreign exchange, can but disturb the national economy. Furthermore, if these huts had been built wholly of timber their erection would have benefited only a certain branch. Accordingly, he not only recommended but carried out a different plan. He took the trouble to discover timber producing centres. There, on the spot, he had the necessary building timber prepared for huts of a standard type, and by close study and by bringing pressure to bear on the suppliers by way of competition, he succeeded in arriving at a relatively low cost price. This building timber, completely prepared, finished and assembled, is forwarded from the assembling centre to the place where it is to be used. On their arrival these standard type houses are erected on standard instructions, and instead of making the walls of wood, even double thickness, brick, stone, etc., are used according to the district, briefly, the material which is there found. Further, by employing the material available in the district and obtainable at the lowest figure, since it is used on the spot where it is made, this method enables recourse to be had, for carrying it out, to the artisans and local labour, the result of which is, although it may seem paradoxical, that, when planned and executed on these general directions, the cost price of these huts which we thus build ' solid ' is not appreciably higher than that of buildings of the same area and size built of wood.

" Another point he had in mind led him to look for and determine wisely the spots to be selected for the erection of these huts, namely, spots which, after the war, would permit of retaining these buildings, adapting them either for holiday camps, meeting places or halls, or paid holiday camps, etc., all social problems which remained to be resolved, and which will thus be partially solved with what is undeniably a saving in the finances of the nation, since, instead of being pulled down after the war, they would be used again.

" It has been possible to reach these results, because, for once, a qualified professional has been put in the right place, who has handled as a business man a matter which, if it is closely connected with the needs of the present war, must, nevertheless, also be so treated during the peace and the maximum qualities applied to it."

Progress

" A Tooting inventor, irked by the inconvenience of carrying a torch wherever he goes, has suggested that bunches of torches should be hung from high poles at intervals along the road so that they can illuminate the whole street.

" He is now working on a device by which electricity could be supplied by wires from a central source to globes in these poles, to which he has given the name of lamp-posts."

From *Reynolds's News*.

Portraits of Architecture

Painters capable of a sympathetic and imaginative interpretation of buildings are so few that the advent of a new one is a matter of especial note. Their rarity was seen in the recent exhibition at a London gallery of portraits of country houses, in which there were a number of good illustrations of buildings and a number of good paintings, but few exhibits that were both. The pitfalls that accompany the pictorial rendering of architecture are also, of course, clearly exhibited in the architecture room at the Royal Academy. Here, however, we do not see the work of professional painters, but the work of professors of that curiously specialized art, architectural " rendering."

The painter's particular job when he takes architecture as his inspiration is not the illustration of good buildings, but the discovery, through his own painter's vision, of the significant qualities existing in architecture of whatever intrinsic quality—either actual qualities of texture, shape and colour, to which architects are often blinded by their judgment of buildings in terms of architectural orthodoxy and taste, or qualities of atmosphere and association.

This ability on the part of a painter to bring out the interesting qualities in " bad " architecture will have been observed by readers of THE ARCHITECTURAL REVIEW in the work of John Piper. The new artist who has been mentioned and who also has this ability is Anthony Gross, an exhibition of whose water-colours and gouaches is now on view at the Leicester Galleries. A large proportion of the pictures shown depict typical London streets in the East End, Islington and Finsbury and similar quarters, and they are notable for the richness of the texture and patterns he has discovered in the mid-Victorian villas of such neighbourhoods,whose elaborately detailed surfaces and complicated variety of materials are full of pictorial possibilities to the unprejudiced eye.

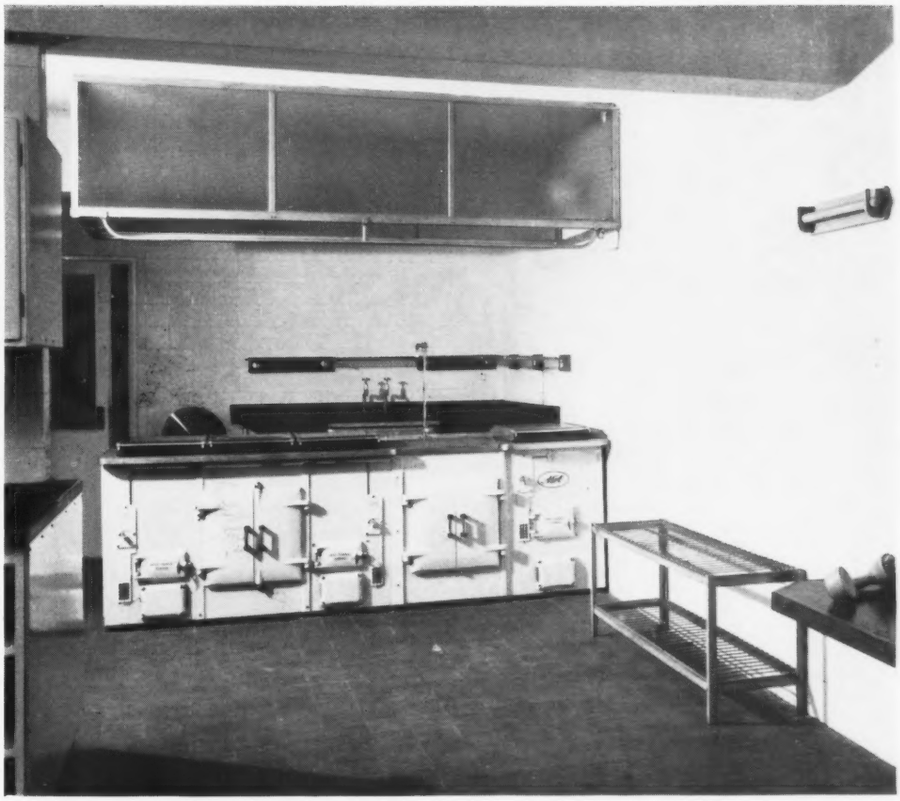
Without Comment

" Waterloo Bridge will be open by the end of this year. It is nearly six years since the old bridge was closed to traffic. The decorative work will be added later, probably in 1941."—From *The Evening Standard*.

The George at Micheldean

We are indebted to Messrs. Shell for the loan of the block illustrating the above public house, reproduced on page 90 ; also to Messrs. Faber and Faber, the publishers of the *Shell Guide to Gloucestershire*, by Anthony West, in which it appears.

One of Anthony Gross's paintings of London street architecture, from the exhibition at the Leicester Galleries. See note on this page.



Even if it had no other virtues, the neatness, compact planning and admirable finish of the Aga Heavy Duty Cooker would commend it for service in a big kitchen. This illustration shows the Heavy Duty Aga installed in the kitchen of the new Girls' Hostel, at 193 Gower Street, London, W.C.1, designed by E. Maxwell Fry, A.R.I.B.A. The Aga is not just a glamour cooker relying on a superlatively attractive exterior: its economy and ease of management make it in peace or war conditions the most sensible and paying solution to a diversity of catering problems. For Architects and Consulting Engineers who would like information about Kitchen equipment, there is a technical advisory department ready to submit plans, not only for Aga cookers, but for all auxiliaries from steam to refrigeration, at Aga Heat Limited, Orchard House, 30 Orchard Street, London, W.1. Telephone: Mayfair 6131.

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Trade News and Reviews

By BRIAN GRANT

Glass in War-time.

ONE does not readily associate a material like glass with war-time building and A.R.P. protective measures; on the contrary one is inclined hastily to dismiss it as a material that must remain stacked up in warehouses until that happy day when peace is restored and architects can get back to their drawing boards to design with freedom and without thought of bombs, blast and incendiarism.

Such a conclusion, however, is entirely wrong, and does injustice to an extraordinarily versatile material.

•

Glass, in its various forms, has a wide range of war-time uses, for whilst it can be, and is in its ordinary sheet form, a fragile material, it can also be extremely tough.

Most of us have seen "Armourplate" glass subjected to exhibition tests, and have been fascinated by its toughness. We have, many hundreds of us in procession, climbed the "Armourplate" glass staircase leading up to the all-glass house at the Ideal Home Exhibition, Olympia (that seems a very long time ago); we have, surrounded by open mouthed schoolboys, watched this stubborn material submitting unconcernedly to the "bending" test. We have, indeed, in recent years learned to respect glass as a most utilitarian, as well as an exciting and decorative material.

•

There are a number of war-time uses for glass.

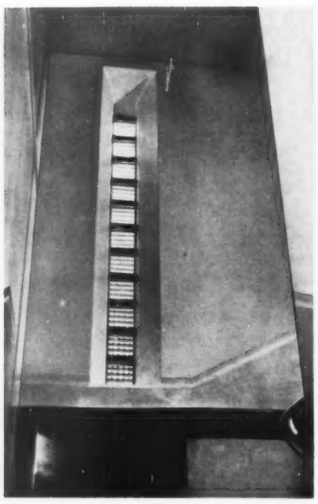
The accompanying photographs show (1) A staircase window protected internally by sandbags, all daylight being completely shut out. (2) A method of protecting staircase windows without the exclusion of daylight: the windows have been partially bricked up leaving a narrow vertical slit which is glazed with glass bricks. (3) Looking, from inside, at one of the glass brick windows shown in the second photograph. (4) A close-up detail of more windows, partially bricked in, with the narrow glass brick aperture for protection-cum-daylight. Incidentally, it is worth noting that such windows as these greatly simplify the "blacking-out" problem.

Glass bricks set in concrete frames have been proved by private and official tests to offer considerable resistance to blast, and in several London hospitals

1

2

The sandbagged staircase window, above, not only shuts out all light but is extremely unsightly. A better treatment is the bricking-in of the window space with the insertion of a glass-brick strip for daylight. At the bottom of the page is an interior view and a close-up view of the glass brick. The examples are from St. Stephens L.C.C. Hospital, Fulham.



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windows opening on to landings have been protected in this way.

•

Toughened glass lenses when set in concrete, will resist blast from a 500-lb. high explosive bomb detonated at a distance of 50 feet, and the same lenses used on concrete roofs have been shown to withstand the action of thermite and electron incendiary bombs. Under test the lenses prevented percolation of any incendiary material and cracked only on cooling, being fixed in concrete they remained in position and gas tight. I, personally, witnessed a number of these tests, and the results were . . . I was going to say, astonishing, but that is the wrong word, one should not be astonished, for if you consider what are

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the ingredients of toughened glass and the manufacturing processes involved, it is not surprising that the resultant material is one that offers defiant and prolonged defence against quite fierce ravages of incendiarism.

•

Laminated "Armourplate," $\frac{3}{16}$-inch thick triplex "Armourplate" consisting of three layers of armourplate glass laminated by interplies of cellulose acetate, is made in sizes up to 30 inches by 20 inches. This cannot be claimed to be bullet proof, but it does afford considerable protection against flying splinters; if the outer layer of glass is broken by a splinter, the second and third layers will remain intact and the unit will not only remain gas proof, but will still retain its transparency.

•

Messrs. Pilkington Brothers have prepared a complete list of recommendations for glass usages in war-time, and will be glad to send copies to architects and others interested in protective construction.

•

Talking to a concrete engineer recently, I learned that a major problem concerned with concrete construction in present circumstances is the lack of suitable timber or efficient substitutes for shuttering purposes . . . is "Armourplate" or triplex "Armourplate," a possible solution, or is the suggestion just crazy?

•

Whilst on the subject of glass I would like again to debunk the belief that strips of brown paper gummed to windows in criss-cross pattern, be it ever so arty, will prevent or to any appreciable extent minimize the shattering of the glass by bomb explosion. There is no method of protecting ordinary glass windows against fracture short of covering the window with thick timber or steel plate. Some reinforcement is obtained if a stout paperboard is used, and rubber latex coatings or lacquer coatings afford a limited measure of protection. To stop flying glass splinters in any satisfactory way some form of loosely hanging screen is essential inside the window, such as an $\frac{1}{2}$-inch wire mesh screen hanging 3 to 6 inches away from the glass, or a heavy curtain. Two or three sets of curtains each separated by 2 or 3 inches would be more effective than a single curtain of the same total weight, some quite cheap material such as hessian is suitable.

•

"Traffolyte" panelling.

Most architects and decorators will be familiar with "Traffolyte," though it is a comparatively new material; like other good plastic materials it has gained immensely in popularity in recent years.

From a colour chart sent to me by the Metropolitan Vickers Electrical Company which shows actual samples of the material, I am glad to note that this company are not, like so many others, devoting the greater part of their energies to the studied reproduction of wood-grain and marble effects, though I have to admit that at least two of the timber reproductions shown are effective.

•

In the earlier days of plastics the manufacturers would persist in giving us imitations, "faithful interpretations," they called them, of this and that and the other, so that we, at first, came to think of their material as a substitute material, and manufacturers will, I think, admit that in those days they found it uphill work trying to get architects interested. Architects do not like substitutes.

•

The illustrations on this page show two examples of the use of "Traffolyte" panelling. The larger photograph shows the entrance hall of the Team Valley Estate, the wall panelling is of "Traffolyte," and the reception desk has a veneered top of the same material. The second picture shows a simple method of panelling a small bathroom.

The hygienic properties of this material make it particularly suitable for hospital interiors, and just prior to the war it was used extensively in the Woodlee Hospital, Glasgow. It has, too, to commend it simplicity of application and a wide range of standard colours, many of them most pleasing pastel shades, from which to make a choice; it has high mechanical strength, and is lighter in weight than aluminium. In addition to the range of standard colours, most special colours can be matched when desired.

All particulars are available from The Metropolitan Vickers Electrical Company Ltd., whose head office is at Trafford Park, Manchester.

"Traffolyte" panelling used, left, in a bathroom, and above, in the entrance hall of the administrative offices of the Team Valley Trading Estate.

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Black out, don't black in.

The A.R.P. Lighting and Electrical Equipment Exhibition at the Building Centre was opened on February 2nd. Sir John Anderson who "cut the tape," as it were, opened his remarks with an exhortation that we should black out but *not* black in, a piece of advice that meets, indubitably, with the warm approval of the whole of the electric lighting industry. Very sound advice, too. In the first few weeks of the war, despite the fact that people had been forewarned in no uncertain manner and over a considerable period, attempts to black out were so hurriedly and haphazardly contrived that in order to attain the necessary degree of black out efficiency the illumination inside many homes, factories and business premises had to be quite drastically curtailed. This form of blacking out from inside had sorry results, it assured darkness without, but established depression and gloom within. However, it seems probable that these early and inadequate attempts at blacking out have now been forsaken and the gloom within dispelled.

●

External lighting still remains a problem, and I had hoped that Sir John Anderson would have something to tell us and the Electrical Development Association something to show us that would encourage us to believe that our darkness was going to be lightened just a little.

True we are to have a new type of street lighting unit for main thoroughfares (in some places this new lighting is already installed), but there seem to be so many ways in which lighting engineers might come to our aid.

A fountain in Kensington Gardens designed and erected to commemorate the 80th anniversary of the Metropolitan Drinking Fountain and Cattle Trough Association. The sculptor was Mr. K. Keeble Smith and the general contractors were Stuarts Granolithic Company, Ltd.

As one example, take the railways. Have you had to poke your head out of a carriage window and cry out loudly to an invisible station master: "Is this such-and-such a station?" The railways

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Even Showers

"Wouldn't it be fun, Betty, if we all took to living in camps after the war, instead of houses?"

"Rather a lark! But why? Think Adolf will huff and will puff and will blow the houses down? Houses are made of bricks, Jane; camps are made of sticks."

"No, Betty! These camps are in fact a lot better equipped than the ordinary domestic house. Take these showers we're splashing in. At home the shower goes hot, cold, hot, cold all down your back every time a tap is opened near it, but these keep steady."

"Ooooh! I know all about these showers. They have thingummies inside — thermostats — that keep the temperature steady. Boy friend told me. Architect he is. Did them himself. 'Good for you,' I said when he told me. 'Under some showers I've known I'd need to wear my tin hat.' 'Mmm! Nice,' he said 'would you require anybody to see if it was on straight?' 'Fresh!' I said. 'Frresh! Positively morning gathered.'"

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seem to be getting the square deal they were pining for prior to the war, they might spend a portion of their new war profits on a little intelligent platform lighting, be it ever so subdued. Unless one's carriage happens to stop bang opposite to the one solitary sign that says Timbuctoo or Tipperary it is quite impossible to know where one is—or, perhaps through the darkness one may just be able to discern six large white letters that spell BOVRIL.

•

Ventilation, air filtration, decontamination, auxiliary lighting for Wardens Posts, heating, cooking and hot water supply by electricity . . . all these services, and more, were described and illustrated at the Exhibition.

The Buildings Illustrated

Hostel for Girls, Gower Street.

Architect : **E. Maxwell Fry.**

The general contractors were C. Miskin and Sons Ltd. Among the sub-contractors were Coles Demolition and Excavation Co. Ltd. (demolition), White Bays and White Ltd. (heating), Pulver and Co. Ltd. (electrical work), Williams and Williams Ltd. (metal windows), George Simpson & Co. (internal plumbing), John Bolding and Sons Ltd. (sanitary fittings), C. A. and A. W. Haward Ltd., J. Starkie Gardner Ltd. (metal work), Plaster Decoration Co. (plastering), D. W. Price and Co. Ltd. (tiling and glass bricks), Decorative Tile Co. Ltd. (tiling), Decorative Painting Contractors (painting), N. F. Ramsay & Co. Ltd. (ironmongery), Sydney A. Hunter Ltd. (Hunziker and Tondu facing bricks), Frazzi Ltd. (Paropa roof paving), Horsley Smith & Co. (asphalt floor tiles), Figg Floorings Ltd. (cork flooring), Hollis Bros. & Co. Ltd. (beech strip flooring), Cellulin Flooring Co. Ltd. (linoleum), Art Pavements and Decorations Ltd. (staircase terrazzo), Slate Slab Products Ltd. (copings), J. B. Robinson (glazing), J. Avery & Co. Ltd. (sunblinds), Vernon Flooring Co. Ltd. (rexine dado), Pugh Bros. Ltd. (vitrolite), Staines Kitchen Equipment Co. Ltd. (kitchen equipment), Aga Heat Ltd. (kitchen cookers), Merchant Trading Co. Ltd. (flush doors), Vono Ltd. (dormitory beds), New Light Fittings Ltd. (light fittings), Gent & Co. Ltd. (clocks), Merchant Adventurers of London Ltd. (dart board light fittings), Turners Asbestos Cement Co. (flower boxes), Bennie Lifts Ltd. (kitchen lift), Antifyre Ltd. (hose reels), Leslie Bilsby Ltd., Finmar Ltd. (furniture and fitments), H. A. Oakeshott (fire surrounds), Brights Asphalte Co., Ltd. (asphalt).

Manor House, Shottery.

Architects : **F. W. B. Yorke and F. R. S. Yorke.**

The general contractors were J. G. Fincher & Co. Ltd. Among the sub-contractors were the following : N. W. Dixon Ltd. (electric heating), E. K. Cole & Co. Ltd. ("Thermovent" heating units), Williams and Williams Ltd. (metal casements and antique fasteners), Gordon Russell Ltd. (furniture and fabrics), Dryad Metal Works Ltd. (door furniture), Birmingham Sculptors Ltd. (marble and stone fireplaces and wood carving), Haskins (rolling shutters), Frank Organ & Co. (rubber flooring), George Bence and Sons Ltd. (sanitary fittings), Cork Insulation Co. Ltd. (cork tile flooring), Henry Wiggin & Co. Ltd. (monel metal sink units), Dunsmore Tile Co. Ltd. (wall tiling), Ascot Gas Water Heaters Ltd. (hot water heating), W. J. Clayton & Co. Ltd. (hard wood flooring), Troughton and Young Ltd. (electric fittings), James Clark and Son Ltd. (glass and mirrors), Sercton Paintmaker (paint), E. J. and A. T. Bradford Ltd. (clocks), Charles P. Moody Ltd. (sliding door gear).

•

National Evacuation Camp, Surrey.

Architect : **Alister G. MacDonald.**

The general contractors were Commercial Structures Ltd. Among the subcontractors were the following : James

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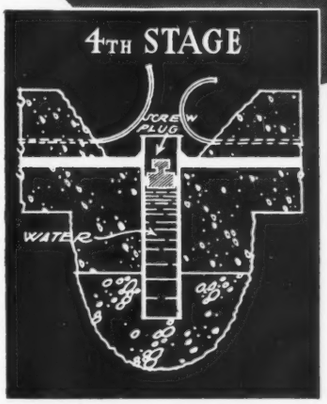

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Chemical Laboratories, Sussex.

Architects : **O'Donoghue and Halfhide.**

The general contractors were Dove Bros. Ltd. Among the sub-contractors were the following : General Asphalte Co. Ltd. (dampcourses and asphalt), Liversedge Reinforced Concrete Engineering Co. Ltd. (reinforced concrete), Bloerete Ltd. (artificial stone), Matthew T. Shaw & Co. Ltd. (structural steel), Moler Products Ltd. (flue linings), A. H. Herbert & Co. Ltd. (tiles), Kleine Co. Ltd. (special roofings), Lenscrete Ltd. (glass bricks), A. Goslett & Co. Ltd. (glass), Luxfer Ltd. and Haywards Ltd. (patent glazing), Sika-Francois Ltd. (waterproofing materials), Hope's Heating & Lighting Ltd. (vacuum compressor and ventilation), Redler Conveyors Ltd. (fuel conveyor), Wm. Freer & Co Ltd. (gas fixtures), Horsham Gas Co. (gasfitting), Spanner Thimble Tube Boilers Ltd. and Ideal Boiler & Radiator Co. Ltd. (boilers), Rashleigh, Phipps & Co. Ltd. (electric wiring and heating), Troughton and Young Ltd., and S. L. R. Electric Ltd. (electric light fixtures), Dent and Hellyer (Sanitation) Ltd. (sanitary fittings and plumbing), Walter W. Jenkins & Co. Ltd. (stair treads and stonework), Walter Cassey Ltd. (door furniture), Metallbau Koller (casements and window furniture), Reliance Telephone Co. Ltd. (telephones), Caston & Co. Ltd. (gates), E.S.A. (Esavian sliding doors), A. L. Gibson & Co. Ltd. (rolling shutters), Chatwood Safe Co. Ltd. (fireproof doors), Honeywill and Stein Ltd. (Plaster and "Gypelith" partitions and suspended ceilings), William Pickford Ltd., and Morris Singer Co. Ltd. (metalwork), Samuel Elliot and Sons Ltd. (joinery), Maple & Co. (curtains and carpets), C. W. Cave & Co. Ltd. (laboratory furniture and built-in fitments), J. Cheal and Sons Ltd. (shrubs and trees), Baird and Tatlock Ltd. (laboratory fittings), Sulzer Bros. Ltd. (pump), Constructors Ltd. (cloakroom fittings), Pickerings Ltd. (lifts), Magneta Time Co. Ltd. (clocks), Le Grand, Sutcliffe and Gell Ltd. (artesian well), Candy Filter Co. Ltd. (water-softening plant) Bull super silent motors (Bull Motors (branch of E. R. and F. Turner) Ltd.).

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Sports Pavilions, Bournemouth.

Architect : **W. L. Clowes.**

The general contractors were A. S. Prince & Co. Among the sub-contractors were the following : Val de Travers Asphalte Co. Ltd. (asphalt), Billett, Sandleheath (facing bricks), Sykes and Son (common bricks), Allied Guilds Ltd. (artificial stone), Hunt & Co. (structural steel), Bournemouth Gas and Water Co. (central heating, gas fixtures and gasfitting), Aish & Co. (electric wiring), Kennedys Ltd. (electric light fixtures), Willis (sanitary fittings), Dibben and Sons (door furniture), British Incorrodible Metal Co. (casements), J. Caslake Ltd. (metalwork), Carter & Co. Ltd. (tiling), Modern Surfaces Ltd., (Muroglaze concrete finish).

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Arles-sur-Tech, whose name itself suggests an independent but cross-bred culture, is one of the oldest and most typical villages of the Roussillon. The district is comparable with Provence in its cultural development but its more rigorous climate of extremes of heat and cold makes its inhabitants both " hard and gracious, gay and stubborn, crude and subtle, moody and eternal." Part of the district lies south of the Pyrenees yet within the French frontier; and the Catalan culture of the whole has been subtly modified by three centuries of French rule. Its history and traditions are described in an article by Basil Collier on page 131 of this issue.

A VILLAGE IN THE ROUSSILLON

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The Beau Ideal of a hundred years ago

EVERY generation carries in its mind a picture of an idyllic way of life, embodying in idealized form the environment evolved by its most highly developed type. In one age this type may be the feudal knight or warlord, in another the courtier, in another the country gentleman, in still another the successful merchant. In each case the picture both represents an ideal and pays tribute, albeit unconsciously, to something that is already receding into the past. This tendency to savour with especial reverence that which already shows symptoms of decay is naturally most in evidence in periods of great change and uncertainty; and the generation of a hundred years ago was rather similar to that of the present in that it was aware that an old world was passing away but was unable to see clearly the outline of the new one. So we find in its Utopian day-dreams not only some effort to forecast a brave new future—as, for example, in Buckingham's *National Evils and Practical Remedies* or Robert Owen's *New View of Society*—but also an idealization of the immediate past with its departing glories already enhanced by a barely concealed nostalgia.

To the latter kind of Utopian day-dreaming belongs an elaborate description of the perfect, although imaginary, residence of an English country gentleman—a type of being that reached its apotheosis at this time—which appears in the *Encyclopædia of Architecture* compiled by the indefatigable J. C. Loudon in 1833. It is entitled "The Beau Ideal of an English Villa" and is from the pen of an unnamed amateur of architecture—for at this time the learned professional had not yet usurped the position of the accomplished amateur as arbiter of architectural taste. Mr. Loudon states, however, that the plans accompanying the description have been kindly revised by a distinguished villa architect, Charles Barry, Esquire—the same, of course, who was afterwards the great Sir Charles, architect of the Reform Club, the Houses of Parliament and Halifax Town Hall.

The interest of this minute description of the perfect country retreat, extracts from which are printed on the following pages, lies both in the picture it gives of the cultured taste of 1833 and in the way of life that the picture illustrates. Mr. Loudon himself is conscious enough that the latter already belongs to the past, *vide* the remarkably frank concluding sentences of his introductory paragraph.* The amateur author, concerned only with his catalogue of the necessary equipment of a gentleman's residence, yet indicates no less surely the chaos into which the true tradition of the dilettante was already plunging, by his enumeration of the astonishing quantity and variety of physical objects with which a suddenly industrialized world had forced him to surround himself, and his inability to bring meaning into the confusion they produced by the application of any criterion more real than that of picturesqueness. The few precepts that survive from the previous era hardly hold their own against this invasion of barbaric plenty. The Age of Taste has clearly reached the edge of the abyss; but while it is waiting to take the plunge it develops a sumptuousness of character wholly its own, born perhaps of its surprising self-sufficiency.

The full description, of considerable length, after dealing with the situation, the approach, the garden, the exterior of the house, and so on, comprises a detailed discussion of the arrangement and contents of every apartment inside the house, down even to the China Closet, the Butler's Pantry, the Governess's Sitting-room and the Knife and Shoe Cleaning Place, enumerating every article of furniture and ornamentation; and proceeds thence to describe similarly the stables, farm buildings, dairy and keepers' lodges and the styles of cottage that the author would desire to find in the adjacent village, and even the type of seating that he would install in the noble old parish church that he presumes would stand in the corner of the park. The accompanying extracts are from those paragraphs describing the exterior of the house and the principal apartments.

* Mr. Loudon introduces his author in these words:—"In order to give our readers a Picture of a modern English Villa as it ought to be, we here present them with the description of an imaginary one, which has been drawn up by a highly esteemed contributor and amateur Architect. Our readers, we think, will allow that this gentleman is singularly well fitted for the task which we have prevailed upon him to undertake. So complete a knowledge of the subject, so much power of conveying his ideas, both by verbal description and graphic illustration, and so much taste and discriminating judgment in Villa Architecture, are seldom, indeed, to be found united in the same person. For our own part, we know nothing of the kind that can be compared with the following description, unless it be that which Pliny has given us of his own villas; but the value of our modern Pliny's description is greatly enhanced by its being accompanied by graphic illustrations. We have applied to this picture the term *beau idéal*, not that there is anything in it that may not be found in hundreds of villas in England, but because there may be few at the present time in which the whole are united. Indeed, the time for such villas is rapidly passing away in this and in every other country; and we must confess that, did we look forward to the continuance of such a state of society as that here depicted, in which one portion of mankind is placed so immeasurably above another, it would have given us pain to present this picture. Our consolation, however, is that it will soon become matter of history, and only be referred to by Architects to afford hints for smaller villas, and for inns of recreation."

The Situation. I should choose a country varied with hill and vale, and rather approaching to the mountainous than to the dull monotony of a level surface. I should prefer a situation removed about a mile from a great public road, and about ninety miles, or a day's journey, from the metropolis. Here I would enclose a park of 100 or 150 acres; bounded on the north and west sides of it by lofty wooded hills; on another side, by a road; and, elsewhere, by the enclosed country of the district: the surface of the park varied, but generally inclining to the south, with a rapid stream of water passing through it at no great distance from the site of the house. The park in form, should be irregular, neither round nor square, but the length greater than the breadth. Near to the woody hill, on the north side of the park, on a gentle eminence, should be the situation for the house; and I would so place the principal front as to be seen from the public road, and to command a beautiful and extensive prospect over a fertile country; having in the middle distance a town or village, with its "heaven-directing spire" reflected in the broad reach of a noble river, and in the extreme distance a mountainous country, or the sea; the foreground of the view to be well broken up by the timber in the park. The house should stand near the north boundary, nearly but not quite in the centre of the length of the park, which I would divide into three unequal portions. That portion which would be before the house should be an open lawn of an irregular shape, crossed obliquely by the stream widened in parts, and having the banks fringed with underwood and a few trees; the lawn itself being bordered irregularly with thorns, holly, furze, fern, and trees; and varied, where the surface indicated a place for them, with groups or single trees. The other two portions I would make unequal, the smallest towards the village. These should be laid out in imitation of forest scenery, with open glades and thickets, an irregular lawn in each, with occasional openings to the principal lawn before the house, and to the distant prospect, or any picturesque object in the surrounding country; taking advantage of the inequalities of the surface, and following as closely as possible the most beautiful natural scenery. An irregular green drive or walk might be formed round the whole.

I have seen many parks, beautiful in themselves, but conveying an unpleasant feeling of dullness and solitude. Cattle, etc., always give a certain air of cheerfulness to a park scene; but still the effect is often solitary, where there is no appearance of human habitation besides the mansion. To obviate this loneliness, I would introduce a few buildings. Thus, I would have the church within the enclosure of the park, near the entrance gate, concealed partly by wood; an ornamental temple or summer-house; a pigeon-house, often a very picturesque object; the keeper's lodge, which should be within the park; and even a few gables of the farm buildings, seen at a distance; would all contribute to give the effect of cheerfulness and a pleasing variety to a richly wooded park. I should even wish to have a public footpath across it, and within sight of the house; though at such a distance as to be no inconvenience. As the most beautiful landscape is incomplete without figures, so the general effect of a park is always lonely, unless it have a footpath frequented by the picturesque figures of the labouring classes, and giving life and interest to the scene.

The Approach to a residence is commonly one of the most important features about the place. A villa should always form part of a village, and

be placed, if possible, on rather higher ground, that it may appear to be a sort of head and protector of the surrounding dwellings of the poor, as it ever was formerly; many of the finest of our ancient residences being close to towns and villages.

I would form a good parish road from the most convenient point in the public road, through a pretty enclosed country, watered by the stream from the park, which I should cross by a bridge of one or two arches, near the parish mill, and thence gently ascend to the village, passing among the scattered farm houses and cottages, with their pretty gardens and orchards, crossing the village green, on which should stand the school-house shaded by lofty trees, to the other extremity of the village, where a handsome arched gateway should form the entrance to the park. Passing through the gateway into an open glade of oaks, the church would be seen at a little distance among the trees, through which the road is continued with a gentle ascent, till the house suddenly presents itself, with its stables and offices, backed by a woody eminence; and, sweeping across the plain in front, through some scattered trees and hollies, you at length reach the steps of the porch.

Exterior Architecture.

Before I describe the interior of the villa, it will be proper to say something of the style of the building, and of its external appearance. There are many reasons which lead me to give a preference to the mixed style of Architecture, called the old English style, for a gentleman's residence in the country. For instance, it is more picturesque and ornamental; it accords best with rural scenery; and, as it admits of great irregularity of form, it affords space for the various offices and conveniences necessary in a country-house. It is also, I think, better suited to our climate than the Grecian style, which requires porticoes, projecting cornices, and windows of moderate size, etc.; all which circumstances tend to make the house gloomy, and intercept the light. The old style, also, allows more variety of ornament upon the roof, such as the stacks of chimneys, gables, pinnacles, turrets, and other things of importance to the general effect of a building to be seen at a distance: whereas, in the Grecian style, which requires perfect symmetry of form, and the prevalence of straight lines, the offices and chimneys are commonly excrescences offensive to the eye of genuine taste.

For these and other reasons, therefore, I should erect a villa in the old English style, and in that ornate manner of it called the Elizabethan, as being most adapted to the habits of refined and peaceable times. Of the various forms of houses of which we have examples in the old English style, that of a blunt H, is, perhaps, best suited to a villa residence of the second order. The principal front should be highly ornamented, and form a symmetrical whole. In the centre would be the porch of two stories, with its rich gable, small pillars, escutcheons, etc.; the wall on either side (broken into compartments by pilasters, or handsome buttresses, and proper string courses) would contain large mullioned windows; the whole supporting a battlement or a parapet, with its appropriate ornaments, such as busts, urns, heraldic animals, etc. The ends of the projecting wings would present each a bay window of two stories, square or semicircular in form. The high and steep roof should be varied by ornamental chimneys, of different patterns, placed in their proper situations; and, rising above them, the tower containing the grand staircase; its wavy cupola roof terminating in a rich lantern, and supporting a weathercock or dwarf spire. The general effect of such a building would be dignified and imposing; the projecting wings, the high roof, the numerous chimneys, and the lofty staircase tower rising in the background, all conveying an idea of magnitude which the edifice would not in fact possess.

Architectural and Gardening Accompaniments to the House.

The superior taste of our early Architects led them to enclose their ornamented edifices in a rich framework of courts and gateways, balustraded terraces, and architectural gardens; which the ruthless hand of modern improvement has swept away, as being inconsistent with the habits of more refined life. We should, however, soon learn the value of such embellishments, could we compare the effect of an Elizabethan mansion, in its ancient glory, with its present forlorn appearance, after suffering the mutilations of some levelling improver, who has robbed it of its gorgeous framework, and exposed its nakedness on a bald expanse of turf, where it frowns in sullen majesty, and communicates a gloom to all around it. Now, though I admit that some of the appendages to our ancient residences are inconsistent with present habits, yet there are many which might be retained without inconvenience, and with great advantage as to general effect. Thus, terraces and architectural gardens are of this description, and are particularly ornamental. At that end of the villa, therefore, which contains the drawing-room and library, with the saloon between them, I would form a spacious terrace, with a handsome balustrade supporting urns at proper intervals; the ends of the terrace in some projecting form, one of which would be seen as you approached the house, and would unite with a low ornamental wall enclosing the garden from the park. Assisted by these embellishments, the villa would be in keeping with the surrounding scenery. The stables and offices at one end of the house would balance the terrace and parterre at the other; and in front would be the court. The whole, if properly mingled with groups of cedars, cypress, ilex, etc., would form a composition striking even to the ignorant, and, I hope, not uninteresting to the more fastidious eye of the painter and man of taste.

The Entrance-hall,

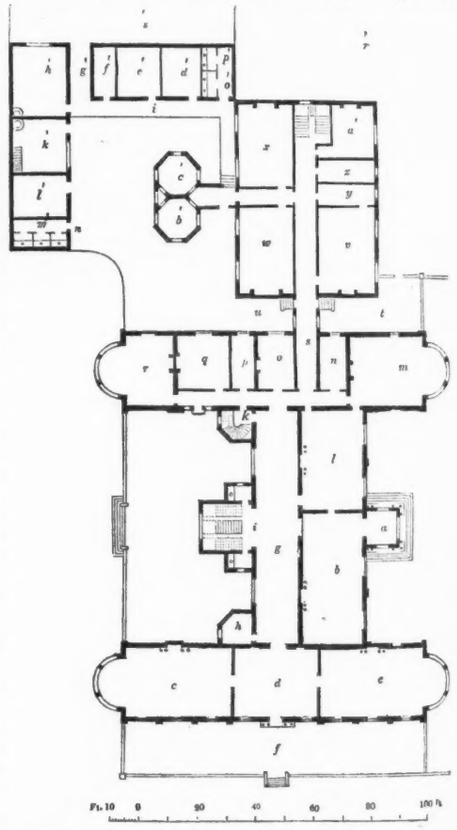
in regard to character and size, must depend upon the scale of the principal apartments. If the latter are spacious and elegant, the hall should be large and handsome: indeed, an old English residence would not be in good keeping without a spacious hall; and, in a Grecian mansion, a large entrance-hall is necessary for effect. If the apartments are small, and devoid of ornament, I would then substitute for the hall a smaller kind of entrance, with a vaulted roof; and, moreover, rather gloomy, to increase the general effect of the rooms which open into it. In the old English and in the Grecian style, the hall is generally high; often reaching to the ceiling of the upper story of the building. An English hall admits of much picturesque embellishmeat, such as a carved oak roof or ceiling, either flat or semicircular, enriched with highly wrought bosses or coats of arms; a music gallery across the end, supported by pillars or a carved screen; a chimney-piece reaching to the cornice of the roof, and a carved wainscot covering half the height of the walls. The furniture of a hall in this style should be rather plain and massive; consisting of massive oak chairs and benches, a high table across the upper end, and other tables capable of being united in one upon great occasions; one to be used as a sideboard, and placed against the wall, at one end of the high table; carved chests to contain less valuable papers; window-curtains of cloth, of the simplest form; a few books, and writing implements; and a massive lamp suspended from the ceiling. The walls, painted to imitate stone, might be hung with a few of the oldest family portraits, the founder in the panel over the fireplace; and a few other pictures, such as hunting-pieces, Dutch fairs, and other amusing subjects. To assist in furnishing the walls, armour and curious specimens of defensive arms, and ancient sporting weapons, together with the horns of stags and other animals taken in the chase, might be hung around. The hall is the proper place for all sporting instruments, as guns, bows and arrows, fishing tackle, etc. There might also be a few fire-buckets hung under the gallery; and a letter-box, with notice when the post goes and arrives, might be placed near the door.

The Gallery.

Having entered the porch door, you would cross the lower end of the hall to the opposite door, opening into the lower gallery, extending the whole length of the hall and dining-room, fifteen feet wide, and twelve feet high. Opposite the door by which you enter is a broad arch, through which appear the staircase, and the lower division of its painted window. The walls might be painted of stone, or any sober colour, and be ornamented with the inferior pictures, and family portraits, and a few glazed prints. The ceiling might be either coved or plain. There might be a few ebony chairs and settees, with a table or two, against the side opposite the windows, which should have curtains, without draperies, of crimson cloth. At the end near the saloon door would stand the wood basket and coal scuttles; and near the same a door might lead to the billiard-room, a low building in the garden. This gallery would form a sort of promenade and place of recreation for the children and young people in wet weather, and would be an ornamental appendage to the house: it should be warmed with hot air.

The Saloon,

which is generally a sort of vestibule to the living-rooms, might be in form either a square, a long parallelogram, an oval, or circle; but a parallelogram of good proportions is the most usual form. As the saloon is often used as a music-room, we will suppose it to be so in the present case, and furnish it accordingly; and, as it is generally rather a splendid apartment, I would attempt to render it something of the kind in this instance. The walls I would divide into rich panels, in which might be some of the full-length portraits of the family, or which might be filled with fresco paintings upon the walls; and the divisions between the panels should be painted



a. *Entrance porch.*
b. *Hall.*
c. *Drawing-room.*
d. *Saloon.*
e. *Library.*
f. *Terrace.*
g. *Lower gallery.*
h. *Lower housemaid's closet.*
i. *Principal stairs.*
k. *Back stairs.*
l. *Dining-room.*
m. *Gentleman's private room.*
n. *China closet.*
o. *Butler's pantry.*
p. *Storeroom.*
q. *Stillroom.*
r. *Housekeeper's room.*
s. *Passage to offices.*
t. *Back entrance.*
u. *Entrance to kitchen court.*
v. *Servants' hall.*
w. *Kitchen.*
x. *Back kitchen.*
y. *Servants' dressing-room.*
z. *Place for cleaning shoes.*
a′. *Cleaning place.*
b′. *Dry larder.*
c′. *Wet larder.*
d′. *Coal-house.*
e′. *Wood-house.*
f′. *Place for ashes.*
g′. *Entrance to kitchen court.*
h′. *Brew-house with laundry over.*
i′. *Covered passage.*
k′. *Washhouse.*
l′. *Storeroom.*
m′. *Gentlemen's privy.*
n′. *Upper servants' privy.*
o′. *Privy for female servants.*
p′. *Men servants' privy.*
q′. *Stable yard.*
r′. *Park.*
s′. *Drying court.*
t′. *Garden.*
u′. *Kitchen garden.*

GROUND FLOOR PLAN OF THE BEAU IDEAL VILLA

with wreaths, including musical emblems. The doors should be of oak in frames, painted like the walls. Above a rich cornice, the ceiling should take the form of a half cove, leaving a compartment in the centre. In the coved part, over each door, might be painted groups of figures; or the family arms might be introduced, surrounded by wreaths of flowers, musical instruments, etc. The corners also might be painted in the same style. In the centre of the middle compartment of the ceiling, from a rich boss, should be suspended a handsome lamp, and the boss might be surrounded by a group of figures. A warm fawn colour might be the ground of the whole painting, and a good deal of gilding might be introduced in the cornices and mouldings. A saloon requires but little furniture, and, when used as a music-room, should have none that is calculated to deaden sound. Modern ideas of comfort, however, make a carpet and curtains indispensable. It should, of course, be a bordered carpet; the colour of the ground a shade of fawn; the pattern chiefly shades of crimson. The curtains I would have of crimson watered silk, without draperies, supported by large rods of gilt brass, with handsome knobs. I would have seats of various forms: a few armchairs; chairs without arms; long benches, supported by twisted legs and frames, such as are met with in old galleries, and stools. Against the piers, between the windows and door to the terrace, might be slabs of dark-coloured marble, supported by carved rosewood frames; and, in the corners of the room, rosewood tripods, slightly gilt, supporting china vases of flowers. I would also have two plain rosewood tables standing against the wall; on one of which the flat chamber-candlesticks might be placed at night, one of the candles being lighted: the other table would be useful for the servants to place any thing upon; such as the tea-tray, while the drawing-room door was opening, etc. The musical instruments and music-stands would complete the furniture of the saloon. The grand pianoforte should be placed not close to the wall, say between the library door and the window, so that the back of the performer should be to the light. The harp would be at the opposite end of the room; the other instruments, in their cases, on a proper stand against the wall; and the music stools and stands so placed as to leave the centre of the saloon open.

Not only does the whole concept of the "Beau Ideal" country house represent a dying era; its chosen elevations in "the mixed style" show the decline of an eclectic architecture governed by men of taste and knowledge. The author's gentlemanly predecessors had no qualms in placing their Palladian homes in the countryside and then, possibly, redesigning the countryside; these elevations, at the top the entrance front and bottom the drawing-room or north-east front, are chosen because they "accord best with rural scenery." They are the work of the amateur architect of 1833 *extracts from whose description of his "beau ideal" are printed on these pages.*

The Drawing-room.

We next proceed to the drawing-room, which, being the sitting-apartment of the ladies, should be distinguished by the elegance of its proportions, decorations, and furniture. Though two drawing-rooms are necessary in a London house, one will be found sufficient in an ordinary country residence, containing a saloon and library; as the latter would be used as the family sitting-room on common occasions. I would have a splendid white marble chimney-piece, copied from one of the most magnificent designs common in old English houses. A chimney-piece, of this design, of white marble, with coloured shafts to the columns, say verd antique or scagliola, with a historical subject in alto relievo filling the panel over the fireplace, would have an elegant effect. Gilding might be sparingly introduced in the capitals and cornices, and the shields might be painted with the family arms. All the woodwork of the room should be unpainted, say polished oak. The panels of the doors and shutters should be copied from handsome old wainscot, and the mouldings partially gilt. The ceiling should be a specimen of that gorgeous lacework, in stucco, common in old houses, with ornamental pendants to support the lamps, and varied with shields of arms, the whole tinted to suit the colour of the walls, and partially gilded. As I do not pretend to any taste in colours, indeed cannot correctly discriminate their various shades, I should be rather at a loss in selecting the prevailing colour of the drawing-room furniture. I think dark colours have most dignity of effect in furniture, and perhaps light colours most elegance.

In the drawing-room I would hang some of the finest pictures that were not of a large size. A small Claude, a curious portrait or historical subject, or rare cabinet picture; indeed, any beautiful picture of moderate dimensions would here be in its proper place, provided the subject were pleasing. A few busts, or curious small sculptures, might also be introduced. In the pier between the windows should be a large looking-glass filling up the whole. Below it, a marble slab, say of Florentine mosaic, and in the gilt stand supporting it a bookcase, filled with handsome books of an amusing kind, such as the best poets and novelists, etc., and curiously embellished works. On the slab might be china vases filled with flowers. On each side of the entrance door might be a rich inlaid cabinet, on a carved and gilt frame; under it some large jars of china, and some curious specimens of old china, arranged on a rising frame, on the top. The frames of some of the chairs should be carved and rather massive, and the chairs themselves should be of various kinds; such as large reposing-chairs, others with and without arms, some of a lighter kind with gilded cane seats, and others which unite into a kind of sofa against the wall. These latter might fill up the space in that end of the room which is not occupied by the bay window. At the end of the room, near the bow, might be a modern kind of seat, like two sofas placed back to back: persons sitting on one of the seats would look through the bay window upon the park, and before the other seat might be a sofa table, on which should be placed a handsome silver ink and taper stand, writing-cases, books of prints and drawings, and *bijouterie* of the better kinds: settees, and perhaps a table, would fill up the bay window. A large round table is usually placed in the middle of the drawing-room, on which are generally books of prints and other things to amuse the company; a china plate, made into a sort of basket, to hold visiting cards and all sorts of things; and a variety of odd matters which I cannot enumerate. Two card tables would stand one on each side the fireplace: and, besides all these, we must have tables of various sizes, some small ones on pillars; a chess table, with an inlaid marble top, the men placed upon it; a large china dish set in a gilt sort of tripod; a sort of table flower-stands; and I cannot tell what besides. Most of the tables must also have something upon them, to make them appear of use. Writing, work, and drawing boxes of handsome kinds, and every thing amusing, curious, or ornamental, is in its place in the drawing-room; but the host of trumpery toys so often seen there would be unworthy of a place in a room like this. The arrangement of the multitudinous furniture and ornaments must be left to the taste of the lady of the house; none but a lady can do it. I would light the room entirely with wax, to the exclusion of oil, which always produces both smoke and an unpleasant smell.

The Library.

Having now, I hope, made my escape from the drawing-room, let us proceed across the saloon to the library. This, in form and proportions, I will suppose exactly similar to the drawing-room, having the same sort of bay window at the end opposite the door, from which is a home view over the pleasure-grounds to the rising woods behind them. The two windows opposite the fireplace would look upon the flower-garden and the church tower rising from the trees in the park. The library, though it ought to be a handsome room, should present a great contrast to the light elegance of the drawing-room. The furniture should be substantial, the hangings of a warm but dark colour. In the present instance we will choose claret or maroon colour. That part of the wall not covered by bookcases might be painted to imitate old oak wainscoting of a handsome pattern, or it might be formed into panels, filled with plain flock paper edged with a narrow beading of gold, the framework dark oak; or it might be papered with plain flock paper in the usual manner, with gilt

mouldings. The colour of the paper maroon. The ceiling and cornice after some rich old pattern, with pendant ornaments to support the lamps. It should be of a heavier description than that in the drawing-room, with more numerous coats of arms blazoned in their proper colours. In the fireplace I should have a large low grate, with a rich back-plate, on which should be a classical subject in relief, say the Destruction of Troy. The grate, or dogs for a wood fire, of dead steel, the fender of the same. The vacant walls of the side in which is the fireplace, and that of the two ends, would be covered with oak bookcases, two-thirds of their height. The lower part of the cases should be enclosed by doors of brass wire, in which might be kept the more curious and valuable books, prints, drawings, etc., the shelves above being open. In the piers that divide the cases might be closets for rolls of maps, etc. On the cornice above the cases might be a series of busts of philosophers and eminent scholars; and on the wall seen above the book shelves, scripture subjects, and portraits of distinguished authors, statesmen, etc. A full-length portrait of some celebrated person, or member of the family, might be hung over the fireplace; and in the pier between the windows opposite would be a place for maps on spring rollers fixed to the wall. The library should contain an abundance of various sorts of seats and tables, made of some dark wood, the more carved the better.

As the library would be the common family sitting-room, a round table would be necessary, for tea, etc. There should be also one or two regular library tables, with drawers and maroon leather tops. Besides these, there should be smaller tables of various sizes, some forming reading-desks for large and small books; others on pillars and claws, to be placed about the room. A pair of globes on a stand might occupy one corner; the library steps, shutting into a strong table, would stand in another. One or two old embroidered screens, in carved frames, and a few others, and some footstools, might be placed near the fire. As to the smaller ornaments to be placed about the room, they should be curious and interesting, and on no account frivolous. Handsome silver inkstands, a few curious fossils, or models of celebrated buildings; all sorts of writing-cases and implements, taper stands of silver, boxes of coins, old china in large jars, and anything of these kinds, with handsome books, might decorate the tables: and, as nothing gives a room a more dismal effect than an appearance of idleness, everything should be so arranged, both here and in the drawing-room, as if the persons using the rooms had been employed in some way or other. This effect would be produced by the daily papers, and some periodical works, and open letters received in the morning, on the principal tables; and, on other tables, some of the blotting books might be open: the inkstands not thoroughly in order, with some unfinished writing and open books or portfolios, would give at least the appearance of industry. I do not think that drawings and drawing implements would be out of their place in a library. The ladies would generally draw; and every country gentleman ought to have some knowledge at least of architectural drawing, so as to be able to design the buildings to be erected upon his estate, which are now often built from the coarse plans of ignorant workmen.

When there is company in the house, the library would be the morning sitting-room for the gentlemen, who might here read the papers and new publications, write and answer letters; and thus, with a stroll round the garden or farm, and a look into the stables and kennels, employ the time till luncheon, after which some would join the ladies in an excursion on horseback, while others rode with their host to see some improvements upon the farm or estate. In the sporting season, those who are sportsmen would be of course engaged in the sports of the field. The ladies would occupy the drawing-room and saloon, and there amuse themselves, some with needlework, others with a book or a drawing, others with writing or music, till they met the gentlemen at luncheon; and afterwards the equestrians would probably ride with the gentlemen, while the rest took a carriage airing, or made calls with the lady of the house. After luncheon, and in summer evenings, the doors of the living-rooms would be thrown open; and on the return of the party, they would, probably, arrange themselves in groups in each of the rooms. Thus, in the library, a gentleman may, perhaps, be referring to a book, while he explains something to the ladies with whom he had conversed during the morning ride. In the saloon a lady is, perhaps, playing a lively air, while the young ladies and some of the gentlemen are lounging about the room engaged in playful conversation. In the drawing-room would most likely be another group, some sitting upon a couch, while others stood round the table collecting their work, books, or drawings, before they retire to dress; and all talking over the place or people they had visited in the morning.

While we have them in these positions, let me ask what you think of the general effect of the sitting-rooms now seen together through the open doors. Stand for a moment near the bay window at the end of the library, and look at the perspective view of the whole, terminating in the distant prospect seen through the opposite bay window in the drawing-room. I hope the effect is not disagreeable; but, we cannot wait to speak of its merits or defects: the half-hour bell has rung, the ladies are hurrying to their dressing-rooms, and, as the gentlemen slowly follow, let us take a look at the dining-room, while the party are engaged at the toilette.

The Dining-room.

We will suppose the room of the same width as the hall, but six or eight feet shorter. The walls covered with old oak wainscot; the ceiling rising from them with a slight cove to the flat compartment, which would be formed into panels of various shapes by rather heavy mouldings of stucco. Scattered over the whole would be groups of fruit and flowers, shields of arms, and three pendant ornaments to support bronze or gilt lamps. The wainscot should have a broad handsome cornice round the upper part of it, and might be covered nearly with pictures in handsome gold frames, of any subject (except, perhaps, scripture pieces), such as portraits, landscapes, historical pictures, amusing subjects, and pictures of feasts. The furniture would consist of a handsome carved mahogany sideboard on each side of the door, supported by piers, in which are plate-warmers, and a hot closet lined with tin; also another closet, which would be of use for some purpose; and under each a sarcophagus, one of them lined with lead to contain ice to cool liquors; the other would be of the same sort, to contain the beer jugs, or it might be a cellaret.

A handsome wide dining-table would stand in the centre of the floor; and a table to place before the fire when the ladies have left the room after dinner would stand against the wall at the end of the room. This table is usually in the form of a horseshoe, and is furnished with a sort of box, to protect the bottles from the heat of the fire, which moves by a brass apparatus, or in a groove, from one person to another. A brass rod supported on the side of the table next the fire is hung with silk curtains, to be drawn occasionally as a screen. Against the pier, between the windows, a marble slab might be supported on a carved frame: it would be useful at dinner-time, and help to furnish the room. The chairs should be very handsome, massive, and without arms; the seats crimson leather, with silk tufts, and gymp edging. A crimson leather easy-chair would be well placed on each side of the fire. Dumb waiters, with a japanned frame for clean and dirty plates, and knives and forks, besides the usual shelves, might be wanted occasionally, and would furnish two corners of the room. A footstool or two might be useful after dinner. I do not remember any other necessary article of furniture for the dining-room; but, there is a certain convenience rather indispensable, viz., a closet to hold utensils sometimes required by gentlemen after dinner. This closet might be made in the thick outer wall, large enough for a person to stand in, with shelves in the corners for the utensils. A part of the wainscot might open as the door, contrived so as not to be observed. Near the sideboard a similar door in the wainscot might be formed, through which the servants might pass at dinner time, without opening the principal door at the bottom of the room. In the plan we have in view, there would be another wainscot door leading to the master's private or business room, without which the country residence of a person of property would be very incomplete.

Gentleman's Study or Business Room.

A gentleman of studious habits would use his private room as a study; and here, also, he will see persons on business, and administer justice, if he happens to be in the commission of the peace. The private room should, therefore, be apart from the family sitting-rooms, and near to the back entrance and the servants' offices, for the convenience of admitting people who come on business, without interruption to the family. It should be a comfortable apartment, of good size, but not a handsome one. The furniture should be neat and simple. The curtains might be of moreen; and the chairs, and tables, and carpet, of any unexpensive kinds. The walls might be papered with any cheap paper; and the woodwork would probably be painted oak colour, to hide dirt. Against the wall might be hung portraits of favourite horses, cattle, or dogs, and any glazed prints. There should be, of course, a bookcase, with a good collection of books of a general kind, including law books; the best publications upon farming, building, planting, gardening, and other subjects of rural economy. Some of these might be lent out to persons living on the estate. Under the cases should be a range of presses, in which to keep papers and accounts; and an iron closet for deeds of value, etc., built into the wall. A large map of the estate upon a spring roller, and a map of the county, would be often useful.

Bedrooms and Dressing-rooms.

The doors of most of the bedrooms and dressing-rooms should open into the upper gallery, or communicate with it. Generally speaking, I would not have the bedrooms of a very large size. Twenty or eighteen feet square is a comfortable size for a room to contain a large four-post bed; sixteen feet square is sufficient for a bedroom for a single person. A dressing-room should be attached to all the principal bedrooms; I believe modern luxury, in great houses, requires two; this would not be necessary in a villa of the second class; but even in this I would have two dressing-rooms to the state bedchamber, as, occasionally, persons accustomed to such luxuries might visit at the house. In large houses the master and mistress frequently have their bed and dressing-rooms upon the ground floor; but I should prefer the floor above, as being more airy and quiet. The walls look best when papered; the doors and woodwork painted to suit the paper; the ceiling plain; the chimney-piece rather plain, of marble or stone. I should prefer a floor that could be washed; that is, not a polished oak floor, and would not have the whole covered with carpet. In all the company-rooms I would have four-post beds, double or single beds according to the size of the rooms. Four-post beds are most airy and comfortable, and I have seen single four-post beds of a very elegant appearance.

A Bathroom

is a cheap and useful luxury, which would be considered by many persons an indispensable requisite in a perfect villa. A room of moderate size would contain the warm and shower baths; the cold bath would be in the park, in an ornamental building on the side of the stream. I would place the bathroom in such a situation that it could be supplied with hot water, from the offices, by means of a pipe connected with the boiler, say in the kitchen or scullery. There should also be a supply of cold water by another pipe, and a drain to convey away the waste water. Where the house is supplied with water from a spring in some of the high ground adjacent, as is often the case, the bathroom and housemaid's closet might easily be furnished with an abundance of water.

AN ÆSTHETIC PROBLEM IN TOWN AND COUNTRY

THE changes which architecture has seen in this century have been first and foremost in structure and planning. An æsthetic arising from these changes has been, and rightly, proclaimed as a new and valid style. A proper assimilation of a revolution in structure and planning can well be succeeded by a more detailed approach to æsthetic problems; for only in the solution of these problems can a real architectural tradition be maintained. The buildings illustrated on the following pages show two aspects of this problem, one characteristic of the country and one of the town. The first, an addition to two cottages in a Sussex village, satisfies a modern need without damaging the traditional character of the existing buildings. The second, a terrace of three houses overlooking Hampstead Heath, illustrates an attempt to recapture the purely urban residential unit, the street or square. In neither case was it necessary or desirable merely to adapt a façade to existing buildings; in both cases the conditions called for what is still known as "a modern solution."

THE COUNTRY →

Characterized by slow growth and lingering traditions. Yet since it was invaded by the town the architecture of the country is in decay. A fresh graft should reinvigorate not destroy.

THE TOWN →

Marked by concentration and order, subject to frequent changes, it rests on a highly developed technical structure. In the past it achieved a high standard of orderliness, especially in the Georgian street façade, but subsequently the urban tradition has been lost. Aesthetic change should accompany social and technical change.

1. A Country Problem

The raw material of the architect's problem; a blacksmith's cottage in a Sussex village, overgrown and in bad repair yet still retaining the honest shapeliness of a local tradition. Compare this picture with its present appearance in the photograph on page 125.

The development of modern architecture has been more in response to urban than country needs; the country house when it has been "modern" has generally been isolated. But there is every reason why the architect in the village no less than in the town should design in a modern idiom. The traditional countryside architecture is a slow growth adapted to the needs of an agricultural community and often marked by the use of a local material. But neither a local material nor local craftsmanship are in themselves a solution of the æsthetic problem. The "Cotswold-style" cottage will never be anything more than the pastiche it looks since it is devoid of the essence which

its prototype still retains. A radical difference of style and planning and, if desirable, of material can best be grafted by well studied scale and proportion. An example, illustrated below, shows a modern addition to a Queen Anne house, which, although using the same material, brick, is successful because its proportion as a whole and that of the fenestration is related to the original house. It is not implied that specifically modern materials such as reinforced concrete and glass cannot equally well be used, but not with a flaunted emphasis only of their potentialities as materials.

In the interior again the traditional brick hearth and furniture have a functional basis no less than their modern equivalent; their imitation can never be more than arty. A structural member can often achieve a decorative quality, and an oak beam serves this purpose no less than a reinforced concrete stanchion.

Good architecture is needed to revive the smouldering tradition of the countryside: modern architecture is fully equipped to bring this about but the æsthetic approach must be studied in relation to, and not merely tempered by, what already exists.

The special virtue of the addition to a Sussex Cottage illustrated on the following pages is that it is a frankly modern piece of design enclosing an interior that seems naturally to blossom out of the old interior, and without making the latter seem an anachronism.

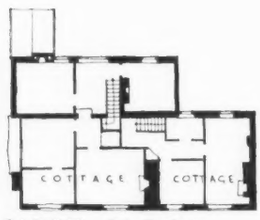
A new wing added to a Queen Anne house. William Tatton Brown and Lionel Brett, architects. It preserves its independent quality yet is related in scale to the original building and does not destroy its effect.

RECONSTRUCTION AND ADDITION TO TWO COTTAGES AT SUTTON, SUSSEX

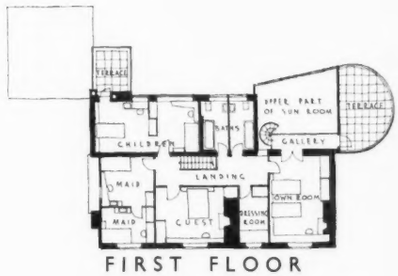
F. R. S. YORKE, ARCHITECT

The two cottages, typical in style and material of the locality, seen from the main village street. The exterior is largely untouched since it did not hinder the reconstruction planned by the architect. The window on the left was added when the cottage was used as a shop.

Sutton is a small village lying just below the Downs some distance from any main road and consequently unspoilt by tourist traffic. Part of one cottage was used as a cobbler's and blacksmith's shop and the forge itself is adjacent and still in use. The two cottages were required to be converted into one, and the living-room space extended by the addition of a room facing south overlooking the sloping garden and taking advantage of the view. The only additions to the exterior, which is typical of the locality, is a new door painted a pale turquoise blue and a small covered porch, neither in any way disturbing the street. On the left, set well back from the road, a garage has been added. The interior walls have been plastered and covered with a textured off-white paper, but no attempt has been made to hide the structural oak beams which now maintain the character of the original cottage. These and the low ceilings provide a distinctive contrast to the different scale and architectural character of the added sun room. The latter has been added in the corner formed by the different depths of the two cottages and the rear wall of one has been partly removed so that the living-room and sun room become one. The transition in scale from one to the other, 2, yet remains wholly natural. This part of the room extends the whole height of the cottage, and over the curved end is a small sun terrace.



FIRST FLOOR
BEFORE ALTERATION



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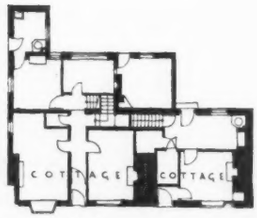


GROUND FLOOR
BEFORE ALTERATION

GROUND FLOOR

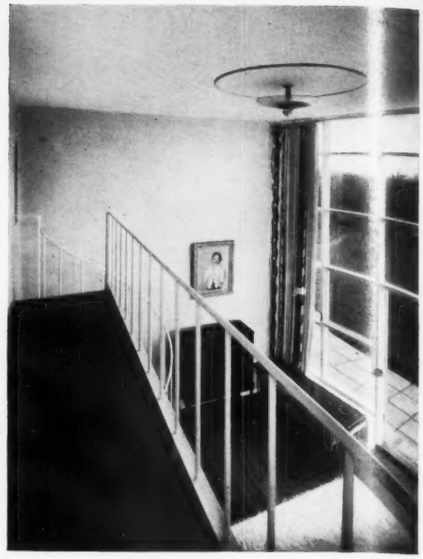
2

3

The street entrance to the cottage, shown on the opposite page, leads into a square hall and thence into the living-room, both part of the original structure, low ceilinged and oak beamed. But the far end of the living-room opens out into the added sun room, 2. Here the contrast in scale and in style is most marked yet neither becomes incongruous in contrast to the other. By linking the living-room with the sun room more light and air and a better view over the garden has been obtained. 2, looking across the sun room to the semi-circular end with a lower ceiling level. Access to the main bedroom on the first floor is also obtained from the sun room by a specially designed wrought iron spiral staircase with triangular cantilevered sections. The bedroom door is off the gallery, 3, which leads along through a door to the sun terrace. The floor of the room is of beech boards. The walls are painted pale grey and the woodwork white. The long patterned curtains are plum coloured on a neutral ground. Wide French windows opposite the living-room open on to the garden.

The sun room is linked to the old part of the cottage at first floor level as well as ground floor level, by a gallery which itself becomes a decorative feature without disturbing the spaciousness of the double storey part of the room. 4, looking from the garden entrance across the sun room. The semi-circular end extends outside the wall of the cottage and is partly visible from the street and consequently is screened by panels of heavy drawn reeded glass. 5, the gallery leading to the bedrooms and sun terrace. Here, the spacious effect of the double storey height can be seen. A paved terrace has been added outside the house, 6, running partly round the semi-circular end. The roof of this end of the added wing serves as a sun terrace and is reached by a door at the end of the gallery.

4



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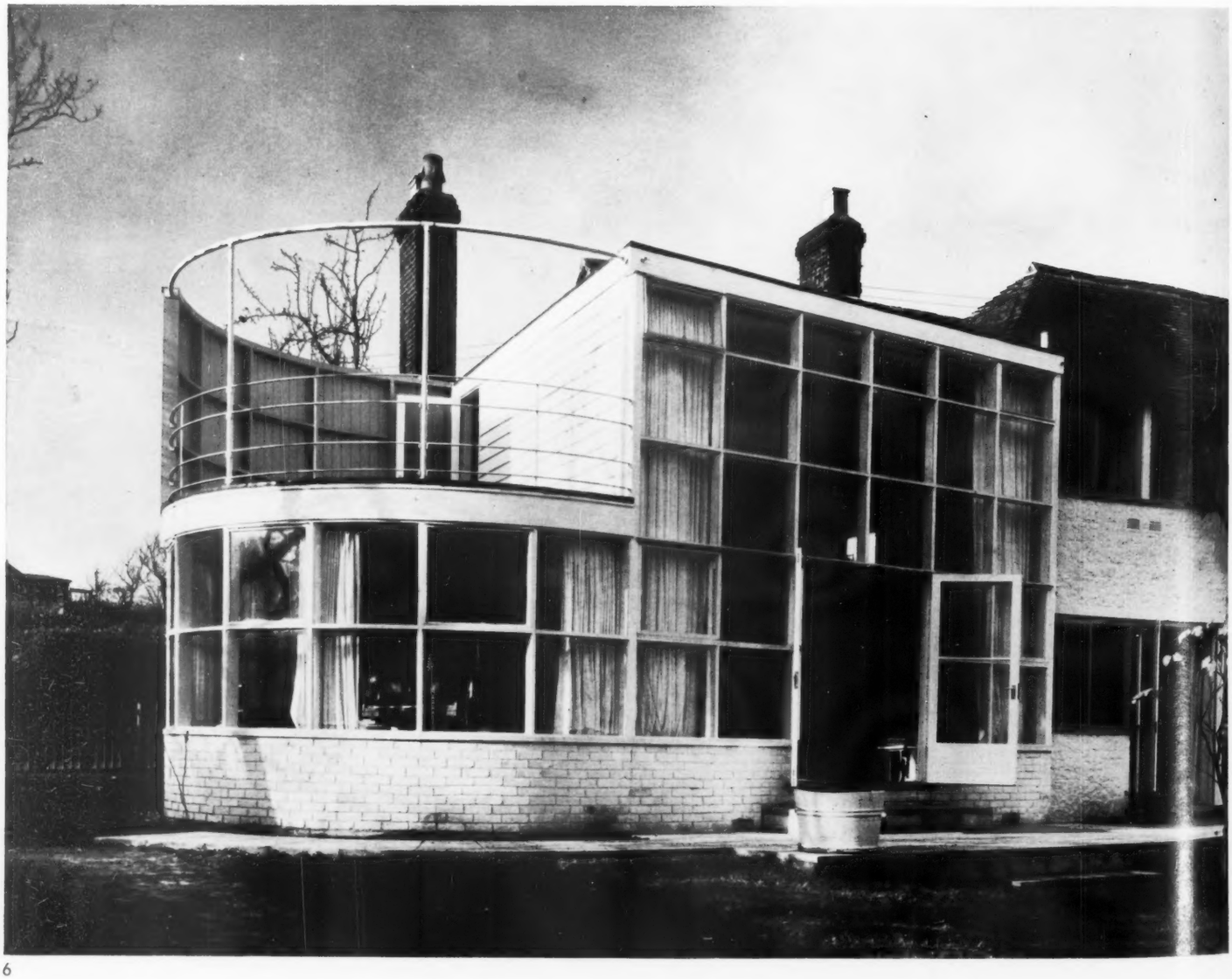


6

POSSIBLE SOLUTIONS

1 THE IMITATION OLD

2 THE AGGRESSIVELY NEW
destroying the old by its lack of harmony

3 FRANKLY AN ADDITION BUT A WELL-STUDIED ONE
compare the motif of the traditional conservatory

Leaving the sun room by the doors opening on to the garden, the external effect of the addition can be seen. Here again few alterations have been made to the old cottages. One new window has been added and the old ones replaced by metal windows set in wooden frames. While not disturbing the proportions this alteration acts as a link to the glazed panel of which the sun room is largely composed. Built on a brick base the sun room is entirely composed of glass panels set in deal framing. On the far side deal boarding screens the first-floor sun terrace from the village street. The whole garden front including the sun room has been whitewashed.

The original front is shown on page 121. The absence of a pitched roof over the new portion does not seem ungainly by comparison, for the line of the eaves is continued by the top member and repeated in a rail over the sun terrace. The effect of the additional wing has a considerable resemblance to that of the conservatory often added to Victorian houses, which was one of the few features treated in a frankly functional way. It is interesting to record that it was under the description of a conservatory that the plans of the sun room were passed by the local authorities.

2. A Town Problem

Projects for urban development made by modern architects have chiefly been considered in their social and planning aspects; the flat block and the grouping of industrial and business zones have been the standards most generally proclaimed and their disposition the most generally studied. But architecture in the town has a more immediate æsthetic problem for which its technical advances in structure and planning have provided a basis; that of the residential unit, the street, the square or terrace. Before any advance can properly be made towards large scale planning the street must be rehabilitated. It is this aspect of the town which is our most important legacy from the Georgian period; an expression not only of architectural but of social values. Its æsthetic value lies in the importance of the façade, in a recognition of the need for standardization and architectural discipline.

As the planning requirements and structural standards of the eighteenth century became stabilized so the pattern of the façade became generally accepted, and produced in this country streets and squares which still remain the most civilized architectural quarters of the towns of which they form a part. Such a standard must be re-established in this century using modern materials and based on a contemporary plan. This is not to argue that a preconceived façade should determine planning and construction but that the façade should receive equal attention. Some of its components are determined by modern requirements; a garage and service quarters grouped at ground floor level, a larger glazed area for living-rooms and the generally accepted flat roof. The house illustrated overleaf is an example of one designed with this special urban need in mind.

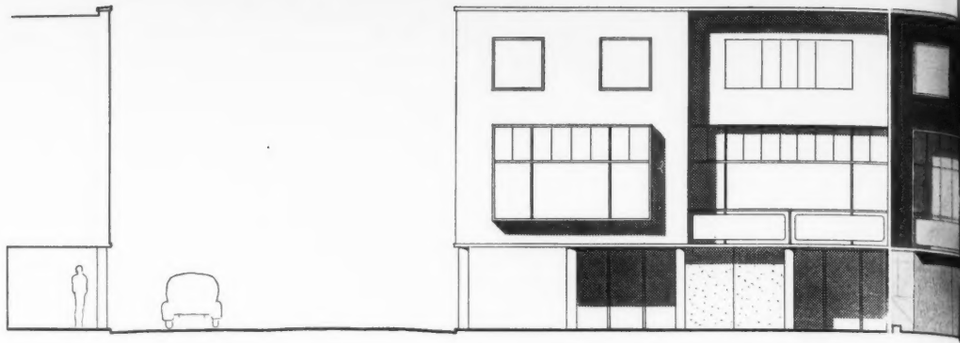
The Decline of the Street

The large scale unit designed as a whole. Standardization is accepted.

But even separate houses are coherent when the elements of the façade are understood.

The street is still one but a striving for individuality has begun : soon to be detached was a virtue.

Semi-detached, the contemporary convention. Each separate plot carefully railed off. Any style can be applied at random.



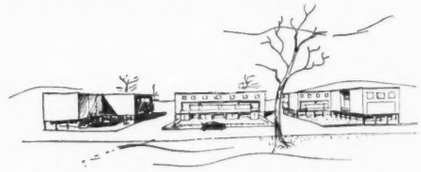
— and an Attempt to restore i

THREE HOUSES AT WI OW

E R Ö

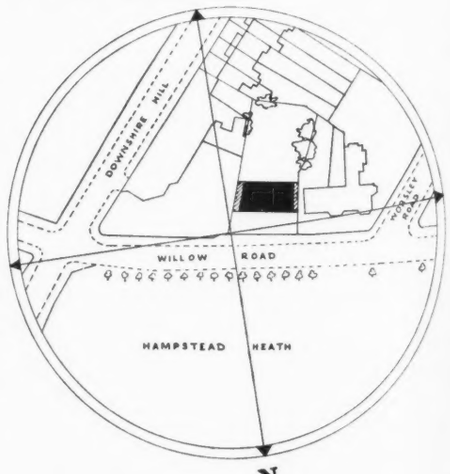
These three houses are situated in Willow Road, Hampstead, overlooking Hampstead Heath. Originally the plans were rejected by the Hampstead Borough Council after objections had been raised by the Hampstead Heath and Old Hampstead Protection Society on the grounds that the elevation was out of keeping with the Heath and the neighbouring Regency and eighteenth century houses in Downshire Hill and South End Road. The Borough Council's decision was subsequently overruled by the London County Council.

In the drawing above the elevation as completed is shown as part of one side of a hypothetical square in order to emphasize the architect's attempt to design a façade capable of serving as a unit of street design at the same time as it expresses an individual house. Living-rooms are planned at first floor level with bedrooms above and garages and service quarters on the ground floor. In the drawing and in the exterior views given on page 129 it will be seen how such a grouping has determined the pattern of the façade but without imposing uniform planning of rooms. The proportions of the windows at second floor level contrast with the large glazed areas and balconies below in the same way that in the typical eighteenth century house one finds a contrast in size between the windows at different levels. In the design for a square suggested here an effect comparable to the dominant central pediment typical of the eighteenth century square is obtained by setting back two of the houses without destroying the coherence of the whole. This unit not only lends itself to the restricted street or square, the flexibility of such a façade is necessary in the planning of any small scale grouping of residential blocks. The planning of the three houses has not been standardized. Different requirements have been met, yet the individuality of each is subordinated to the demand of the façade.

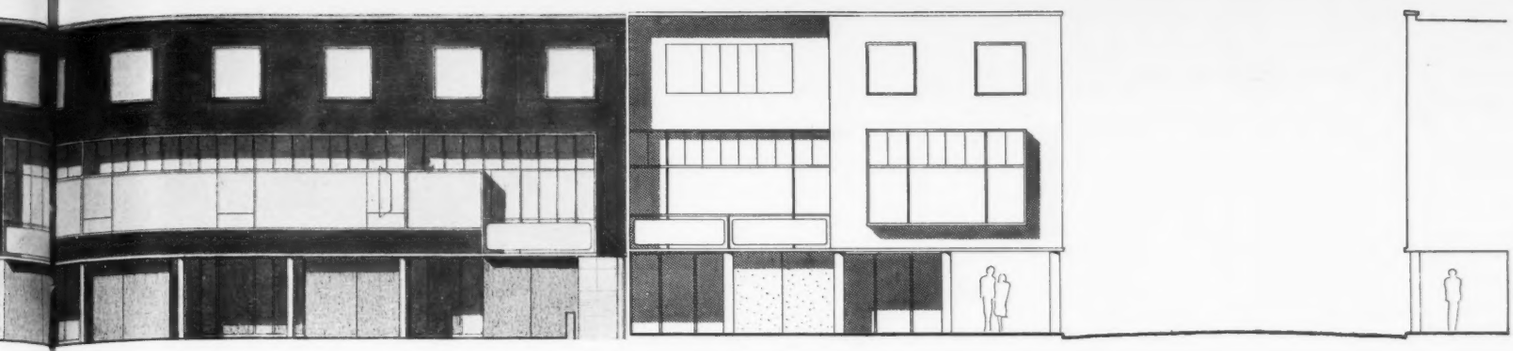


The terrace house treated as a unit in the free planning of a residential area. The aspect still remains an important consideration.

The interior of the centre house of the three illustrated, that designed by the architect for his own use, is illustrated in the supplement to this issue, on page 149.



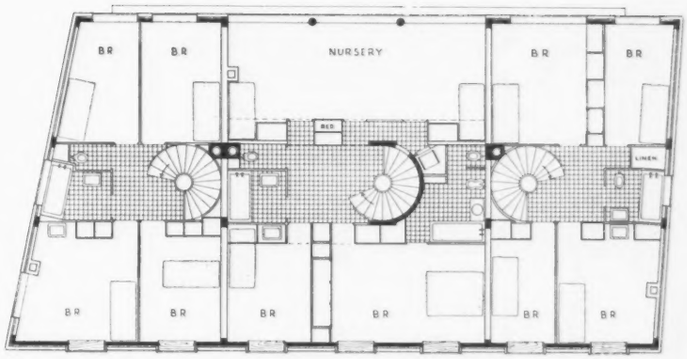
SITE PLAN



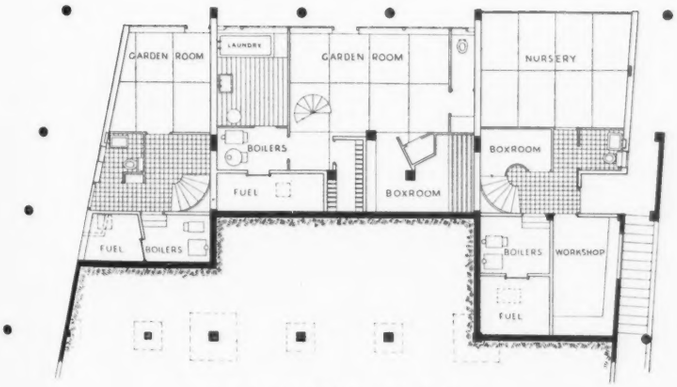
OW ROAD, HAMPSTEAD

RÖ GOLDFINGER, ARCHITECT

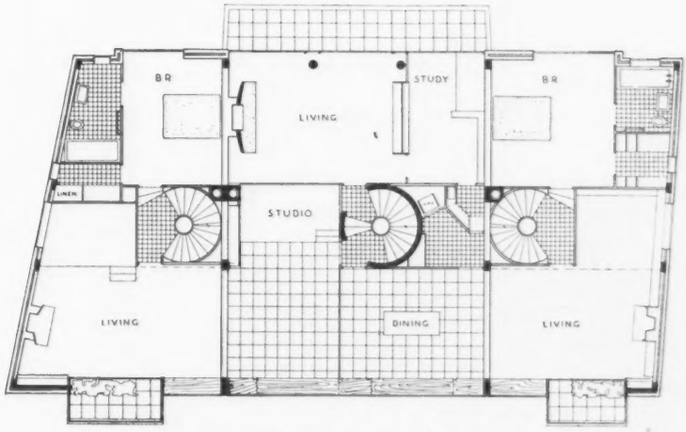
GROUND FLOOR PLAN



SECOND FLOOR PLAN

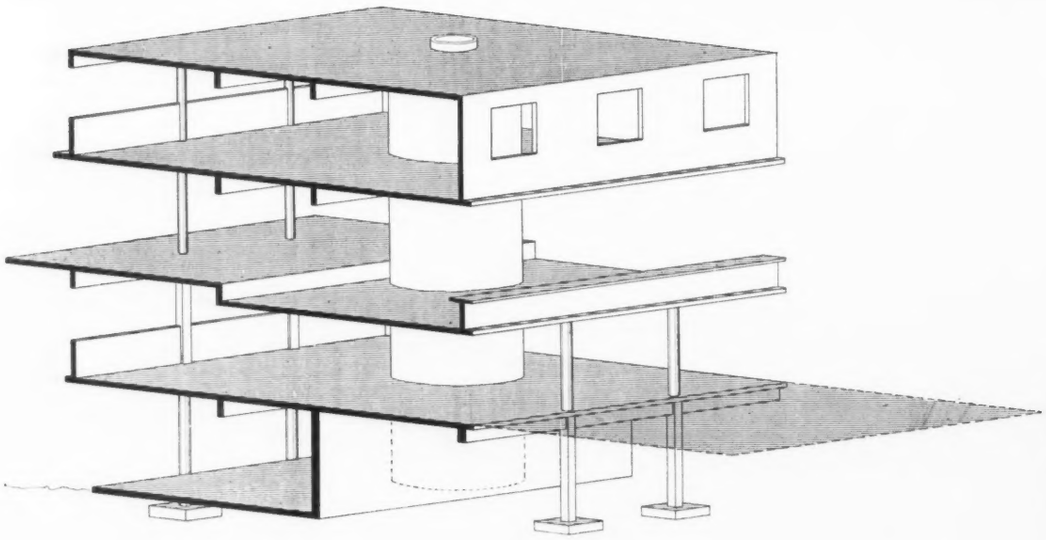


BASEMENT PLAN



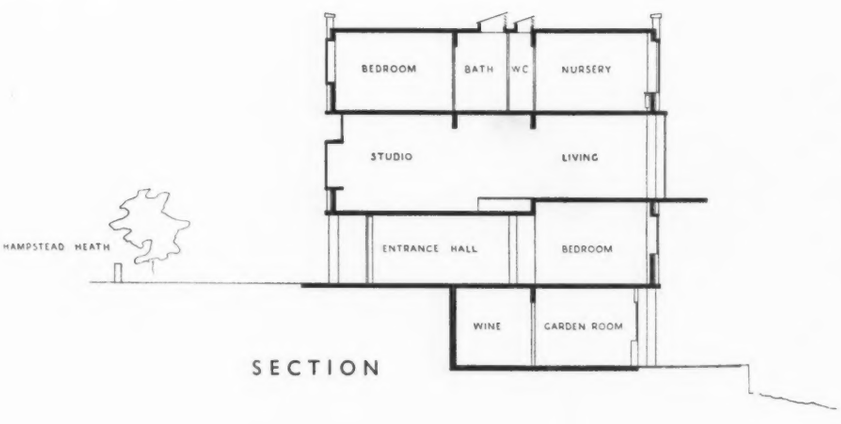
FIRST FLOOR PLAN

Construction

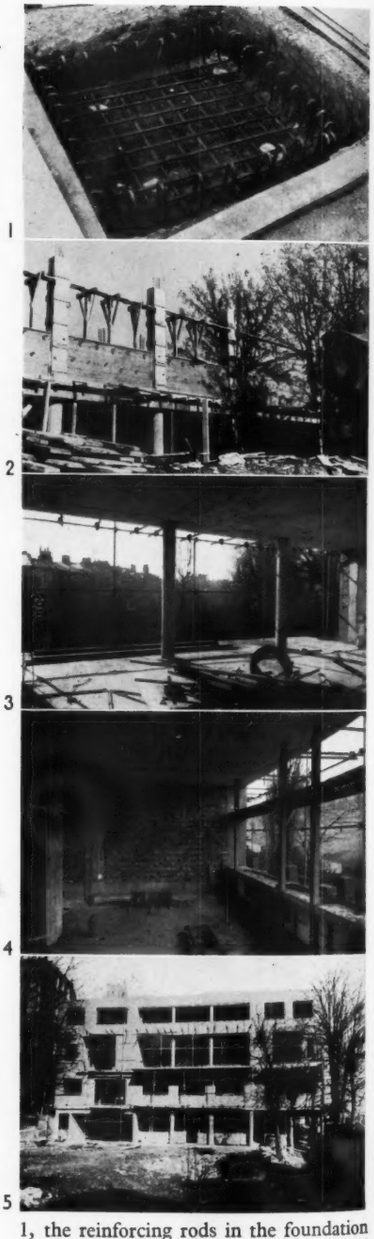


THE construction is reinforced concrete throughout with a red brick facing to the elevations. The floors are carried on reinforced concrete columns and on the cylindrical drum from which the spiral staircase is cantilevered. The construction is fully expressed in the façade in the predominantly horizontal lines almost entirely glazed on the south elevation and at first floor level overlooking the Heath. The columns are left free-standing in the rooms on the south side, forming a natural sub-division in the space of the rooms on the first and second floors. Similarly in the street elevation the entrance is set back and the cylindrical columns act as a foil to the square shuttering of the garage entrances. The drawing shows the structural framework of the centre house only, which occupies a slightly larger area than those on either side.

SERVICES Central heating is installed with an auxiliary gas boiler. Fuel is stored in the basement with a specially designed trap so that deliveries can be made through a trap near the street entrance. There is accommodation for laundry work adjoining the garden room. Cooking is by gas. Handpower lifts link the kitchen and every floor. Access to the garages is by small doors at the side and the garage doors are opened from inside.



SECTION



1, the reinforcing rods in the foundation for one of the supporting reinforced concrete columns. 2, the garden elevation with the shuttering for the columns in position. 3, and 4, looking over the garden and Heath respectively from the completed floors. The latter view is seen in the finished house on page 150. 5, the completed reinforced concrete framework.

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6, the elevation overlooking Hampstead Heath. The middle two garages are set back. 7, from the south-west. The garden space behind the three houses is to be laid out as one unit for communal use. 8, the Willow Road frontage from the north-west. Here also the space is left open to provide an easy approach to the garages.

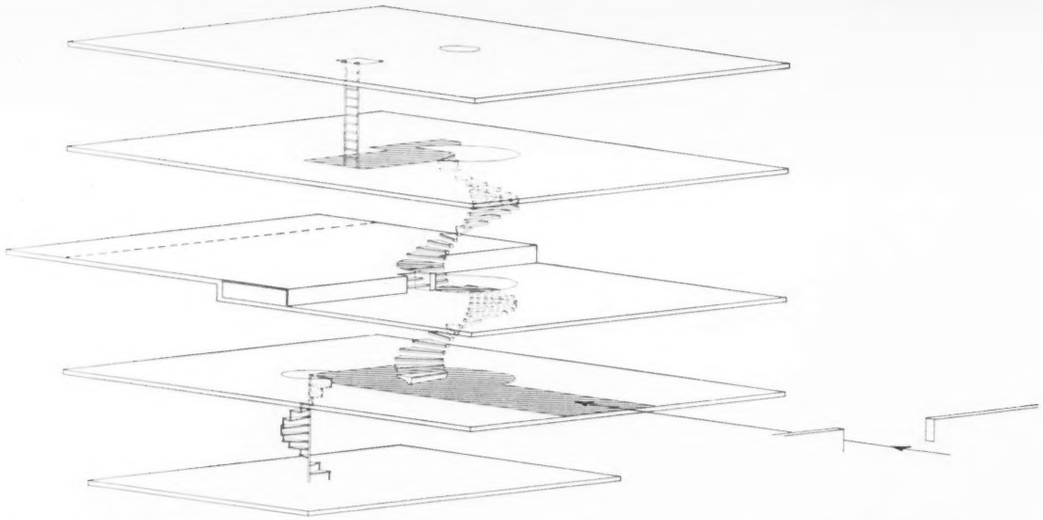

DIAGRAM SHOWING CIRCULATION PLANNED ROUND CENTRAL SPIRAL STAIRCASE

The first need of the town house is economy in the use of space. This does not argue that a town house by reason of its situation must inevitably suffer from lack of space but that the town is necessarily and characteristically a concentration and that the street and the individual house which forms a part of it repeat the same pattern. Here the problem of circulation is solved by a spiral staircase, occupying the least possible space at landings, which plays a definite part in the structure of the house and in the spatial planning of the interior. The first floor is constructed on two different levels, the lower part over the entrance hall, thus reinforcing the effect of additional height in the living-rooms at first floor level, when reached from the entrance hall. On the upper floors entrances to all rooms are grouped round the staircase and the minimum of space is used up by landings. By means of the spiral staircase the planning of the living-rooms on the first floor and children's rooms on the second floor is left free of intersections and enables partitions to be provided so that rooms can be thrown open. See the illustrations of the rooms comprising each floor on pages 149-153. The two illustrations below show the entrance hall of the centre one of the three houses. Opposite the entrance door, 9, is a door leading to a separate spiral staircase which leads to garden level. The ascent of the stairs is graduated, beginning with an easy slope. The treads are cantilevered from the cylindrical reinforced concrete drum and in place of balusters rope is threaded through loops, 10, to make a decorative and adequate substitute.

Further illustrations of the interior of this house appear on pages 149-153

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Catalonia in France

A Study of a Disregarded Region

By Basil Collier

Illustrated with photographs taken by the author

At the Mediterranean end of the Pyrenees, between Andorra and the sea, lies a region about as big as a fair-sized English county, whose inhabitants are Frenchmen but habitually speak Catalan. This region has been politically French for the last two hundred and eighty years. But those three centuries of French rule have not succeeded in banishing a spoken tongue which has probably changed less in the last nine hundred years than any other European language. Nor have they destroyed a spiritual and cultural ethos which remains basically Catalan. They have only subtly modified it so that today it is neither French nor Spanish. The traveller who crosses the frontier from the Catalan mainland into French Catalonia passes at a step from Spanish delay and muddle into the atmosphere of untidy efficiency characteristic of French institutions. Yet the people round him speak the same tongue and dance the same dances as those he has left behind; and if they do not sing the same songs it is because they have songs of their own which are born of the same tradition.

This Catalan-speaking province of France is called the Roussillon. Its westernmost and highest part is the French Cerdagne. Here the frontier deserts the Pyrenean watershed and passes arbitrarily across the middle of an elevated table-land, dividing it into a French and a Spanish part, and creating the anomaly of a politically French district which lies on the Spanish side of the Pyrenees. An important river of Catalonia, the Sègre, has its source in France. The centre of commerce for the whole of the Cerdagne is Puigcerdà, in Spain. The Spanish town of Llivia, with its neighbouring fields, is an island enclave marooned three miles inside France and connected with the mother-country by a neutral road. Its inhabitants have communal grazing rights on the slopes of the Carlit, seven or eight miles into France.

These anomalies have occasionally given rise to grievances. Yet, although the Franco-Spanish frontier has undergone several minor rectifications during the last three centuries, no acceptable proposal relating to the Cerdagne has ever been put forward. The French have a good historical title to their part of the district and are unlikely to surrender it. The French Cerdagne provides the only direct highway between the plain of the Roussillon and the county of Foix. Its cession by the Treaty of the Pyrenees was expressly designed to safeguard this route in French hands. The Spanish, as was fair, retained the most commercially valuable portions of the district. The final meeting between the frontier commissioners took place at Llivia; but the story that the rich fields surrounding that town went to Spain because the French commissioner had them under his eyes and therefore overlooked them is probably untrue.

The signing of the Treaty of the Pyrenees in 1659 marked the end of a long struggle for the Roussillon between France and Spain. The history of the province up to that point is complex. The earliest civilized visitors to the Roussillon from the eastern Mediterranean, about 600 B.C., found the country inhabited by the Ligurians, a race of hunters and fishermen who occupied the Mediterranean littoral from the Alps to the Pyrenees. They had no settled towns, but only places of resort and harbours. The chief of these, called Pyrene, has been identified with the present Elne, a dusty little market town with a fine cathedral—it was once the religious capital of the province and still gives its name to the diocese—and a cloister which is certainly one of the most beautiful in southern France. The Ligurians were dispossessed by, or else assimilated, two bands of invaders—the Celtic Iberians and the Gallic Volscians. Pyrene became the "new town" of Illiberis. It was from an Iberian tribe that Hannibal obtained permission to pass through the Roussillon when in 218 B.C. he crossed the Pyrenees with his forty elephants to join issue with Rome in the Second Punic War.

Hannibal was beaten and Rome extended her dominion westwards to the Pyrenees and across them into Spain. A century before Caesar's conquests, while central and northern France still lay outside the pale of civilization, the red fields and vineyards of the Roussillon were tilled by Roman colonists. Rome gave the province a longer period of settled government than any it has known since. The town of Ruscino, now a few stones in the middle of a field, was an administrative centre with its own magistrates and local senate subject only to the authority of the proconsul at Narbonne. Great families like the Cornelii had villas at Corneilla-du-Conflent, Corneilla-de-la-Rivière, and Corneilla-del-Vercol. The somewhat insipid uncooked hams of the Cerdagne were famous delicacies on the Roman market.

The decay of Rome brought the Roussillon under the domination of the Vandals and later the Visigoths, whose influence predominated in the province for three hundred years. During the eighth century the Moors crossed the Pyrenees and possessed the Roussillon for nearly half a century. After the Frankish kings had driven them back, refugees from the territories they still occupied were encouraged to settle in the Roussillon, whose population had become dangerously depleted. In this way the province acquired most of the monasteries which did so much to consolidate its agricultural prosperity during the troubled feudal years when lay cultivation was discouraged by absenteeism and forced service. Arles-sur-Tech was founded by Spanish Dominicans towards the end of the eighth century, Saint-Genis-des-Fontaines in 819; Saint-André-d'Exalada eleven years later. When a flood carried away the monastic buildings at Exalada in 878, the monks built themselves a new monastery in a better situation, but copied the old horseshoe arches of the Mozarab style which their fathers had evolved from the example of their Moorish conquerors. Recent researches at Saint-Michel-de-Cuxa have revealed these horseshoe arches disguised by a later generation of monks in the semblance of the fashionable Romanesque.

The Carolingian monarchs made the Roussillon, with lower Languedoc and a part of Catalonia beyond the Pyrenees, their buttress against the Infidel—the "March of Spain." But in 865 Charles the Bald took a fatal step. He brought about a breach which took eight hundred years to mend

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The climate of the Roussillon is one of extremes of heat and cold like that of the Spanish table-land to the south-west. The photograph, top, of the Lac des Bouillouses and the snow on the slopes of the Carlit, 9,585 feet high, was taken at the end of April from an altitude of 7,000 feet. Bottom, Bolquère, a village of the French Cerdagne, the highest part of the Roussillon.

The war memorial at Elne by Maillol, himself a native and resident of the district.

and in the cultural field has not quite healed yet. Alarmed by the growing power of its ruler he cut the Spanish March in two and gave the Roussillon its own governor. Eight years later a certain Joffre the Hairy, count of Barcelona, assassinated this official and succeeded in getting himself recognized by the distant court as count of Roussillon. He and his successors ruled the province as nominal representatives of the central government, but in practice did as they pleased and took the eventual arrival of the royal assent for granted.

The era of the hereditary counts saw the rise to power of the monasteries, the growth of the feudal system, and the emergence of the Catalan language. The inscription on a lintel erected in 1020 at Saint-Genis-des-Fontaines shows that a nominal allegiance to the dynasty ruling in the Ile-de-France was still professed. But by 1172, when all the titles and possessions of the counts of Roussillon fell to a count of Barcelona who was also king of Aragon, the heirs of Charlemagne were forgotten.

For a brief period of sixty-eight years during the thirteenth and fourteenth centuries the link with Aragon was broken. The Roussillon, with the Balearic Isles and Montpellier, formed part of the kingdom of Majorca, and Perpignan, its capital, was a royal seat. Towards the end of the fifteenth century the French occupied the province and exercised an uncertain sway for some two decades. Otherwise Catalonia was one, from Valencia to the Corbières, until Louis XIV succeeded in enforcing his will on a weakened Spain and establishing the frontiers of his kingdom on the Pyrenees.

Of all the provinces of France the Roussillon is furthest from the capital and therefore the least visited by tourists. It is also the most extreme in climate. The coast by Collioure, with the seaward plain, is the hottest part of France. The high and wild Capcir, where the corn is green in late September, is the coldest. The fortified town of Mont-Louis, on the fringe of the Capcir and the Cerdagne, has a winter climate which would be comparable to London's if it were not for the days of brilliant sunshine interspersed between its rains and fogs. A mile or two away, in the plain of the Cerdagne, the winter sunshine glistens on hard snow. In the favoured valley of the Vallespir the sky is blue for nine-tenths of the year, and it hardly ever rains except in spring and perhaps a little in the autumn. Feathery mimosa blossoms in late January, making the air heady. It is quickly followed by almond, apricot and peach and cherry; cherries ripen at the end of April. But even the hot plain has its days of bitter weather, when the wind which drives men crazy blows across the mountains.

Its remoteness from the capital and the conservatism of its inhabitants have caused the province to retain its primitive and pastoral character in an astonishing degree. The Roussillon has only one large town—Perpignan, the capital, with a population of something between seventy and eighty thousand. Until it lost its ramparts early in this century Perpignan was a city of great character. The old part of it is still full of narrow streets with resounding names, containing some fine houses; and the citadel, which incorporates the oddly beautiful little palace of the Majorcan kings, is a building of some interest.

Apart from Perpignan there is only one place in the province with a population greater than five thousand—Rivesaltes, which exceeded this figure by nine at the last census. The Roussillon is a province of agriculturists and shepherds, living in small discrete communities. The chief industry is the cultivation of the vine. Next to it comes the market-gardening industry which supplies the north with early vegetables and fruit. Chocolate is still made at Arles-sur-Tech, where the cacao-bean is supposed to have first crossed the Pyrenees. Cork-trees grow profusely on the slopes of the Albères, as the terminal chain of the Pyrenees is called, and near the Spanish frontier they make corks and articles in cork. The people of the Cerdagne are herdsmen and tillers of the soil. Those of the valleys make rope-soled sandals for a pittance, pasture sheep and goats and cattle in the mountains, and cultivate their terraced plots and orchards.

The climate and the language of a country are two keys to the character of its inhabitants. With climate one may reckon scenery. The Roussillon is a country of strong oppositions which a common quality of hardness unifies. Along the coast and in torrid pockets in the valleys the cactus and the spiky aloe achieve a slow maturity. The valleys are luxuriant. In spring they riot with blossom and flowers bloom there ten months of the year. But their fertile soil is only a thin layer spread in the hollows of the sun-baked orange rocks. High up in the mountains, above the slopes of thyme and rosemary, there are icy lakes in June, and round them rhododendrons blossom; higher still they cease in turn and there is nothing but a coarse black tundra-grass. In mountain and in plain, in bitter cold and scorching heat, the weather is usually clear and brilliant, and the sky, except in May when the snows are melting, is nearly always monotonously blue and cloudless. Only in the high Cerdagne, where willow and alder grow along streams that border fields of rye, does one sometimes meet with English weather under pale blue or grey skies crossed by scudding clouds. But, looking down, one sees that the grass at one's feet, still brown from the weight of the winter's snow, is

Where there is no local architectural style in a peasant community there is often a local style of ornament. The door and the shutters of this house in the village of Reynès are evidence of its rudimentary construction, but the incised and painted decoration over doors and windows, no less rudimentary, show an extraordinary sense of line unusual in peasant decoration in that it substitutes a kind of mathematical intellectualism for the more usual vernacular baroque of peasant art.

The Roussillon was colonized by the Romans and one trace it bears of their stay is in the village names such as Corneilla-du-Conflent, top, which derives from the great Roman family of the Cornelii who had a villa here. It was later a residence of the hereditary Counts, who, coming from Barcelona, seized the Roussillon in the ninth century. The Romanesque church dates from the twelth century. Bottom, the village of Saint Jean-Pla-de-Cors, fortified by the Monks of Arles-sur-Tech. The line of hills in the background marks the frontier.

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Uncooked hams from the Roussillon were a delicacy on the Roman market. Today the anchovies of Collioure, 3, are its most famous product. Collioure was once an important port, and, during the middle ages, was the summer residence of the Kings of Aragon. 4, the fort of Salses, built by the Spanish military architect Ramirez in 1497 on the instructions of Ferdinand and Isabella. Vauban, who greatly admired the original building, added the round turrets and cupolas. 5, the Abbey of St. Michel de Cuxa. The nave dates from the ninth century and is in the Mozarabic style then current in Spain. The Romanesque tower was added in the eleventh century and additions were made to the nave giving it a Romanesque veneer. It is only recently that some of these additions have been removed. The dome on the right is part of an unfortunate attempt at restoration by the French Ministry of Fine Arts which has now been abandoned. The predominance of religious foundations in the Roussillon dates from the ninth to the twelfth centuries when refugees from the Moorish invasion of Spain settled there and were largely responsible for its rehabilitation. 6, the hermitage of Notre Dame du Coral, where the indigenous Romanesque is modified by Spanish influence. Its pink-washed walls and tiled roof which has weathered to the colour of faded rose leaves adds a distinctive local flavour.

starred with the small blue gentian and alive with anemone and crocus. Later there will be daffodil and jonquil; and lower down, where the great green lizard basks in the terraced vineyards, wild peony and lily. Wild columbine and antirrhinum, iris and anchusa, eglantine and daisy will flower by the roadside. And the desert blossoms like the rose with the papery flowers of the cistus.

Their mild winter climate and this wealth of flowers give to the valleys and the upper and more sheltered part of the plain an idyllic quality; almost a quality of sweetness. But it is always a sweetness of the classical kind, with a firm edge to it. Local writers have referred to the Virgilian and bucolic character of this part of the Roussillon, with its limpid skies, its running brooks, and the clear line of its hills. The spirit of antiquity—or of antiquity as we imagine it—seems to have survived in the Roussillon with startling purity. Until yesterday the upland shepherd played his oaten pipe there while he watched his flock, as he did in the Greece of Homer's time and does in the Levant today. These lush valleys and these hill-sides covered with sweet herbs and broom are haunted by an echo of the antique world.

People living in distinct and more or less detached communities are dependant on their own resources for recreation and amusement. If conditions are favourable, if life is not too hard, they learn how to enjoy themselves. Nowadays in the Roussillon improved communications are breaking down this isolation. But among the Catalan peasantry, as among the French, local feeling is still strong. Even today at carnival time each village organizes its own celebrations, vying with its neighbours. The Catalans are fond of dancing, song, and feasting. Every considerable village has a circular space in its public square reserved and paved for dancing. Even in tiny hamlets where there is no such pavement they still dance. They dance modern dances, waltz and paso doble and fox-trot, but occasionally they also dance the traditional dances. The traditional songs are slowly dying out, but there are still old people and enthusiasts who sing them. Nowadays the young people sometimes dance in halls instead of in the public square. But more often, at carnival time in the February sunshine and on every Sunday

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These four pictures show the characteristic narrow streets and alleys of which the towns of the Roussillon are composed. 7, *a street in the fortified village of Saint Jean-Pla-de-Cors. The projection on the left at first floor level is an oven.* 8, *Palalda, a village with an Italianate flavour. There is only one town in the Roussillon for which a regular tourist traffic exists, that of Amélie-les-Bains,* 9, *a spa visited by the French and Spaniards.* 10, *Estagel, near the Languedoc border. Below, a simple wayside shrine at Eus, a typical hill village in the Valley of the Tet which is seen in the photograph used as a headpiece to this article.*

throughout the summer, they dance in the open air. The orchestra alternates between the drum and saxophone and its traditional instruments, whose nasal and compelling music, once you have heard it, you are never likely to forget.

The Catalan people are hard and gracious, gay and stubborn, crude and subtle, moody and eternal like the landscape they inhabit. Faced with opposition they can be as hard and unamenable as rock; on a smooth course they are amiable, passionate, and merry. Their ability to abandon suddenly an allegiance to which they have hitherto clung with limpet-like tenacity has earned them the occasional reproaches of their neighbours. They are very human people. Theirs are the faults and virtues of primitive humanity. Frank in friendship, subtle in dislike, the Catalan may occasionally be fickle, but it is unjust to call him insincere. Fond of pleasure and of himself, impatient of restraint, with a peasant's suspiciousness and a peasant's eye to the main chance, he might almost stand for the type of his fellow-men.

The young people in the Roussillon are mostly strikingly good looking. The men have the confident air and the well-cut jaws of Mediterranean people. The girls are mostly dark-eyed and dark-haired, with high firm breasts, and they carry themselves well. If they were tall they would be goddesses, but a tendency to shortness in the leg restores them to a comfortable humanity. On feast days some of them put on fancy dress or local costume. The men wear scarlet Phrygian caps and scarlet cummerbunds, the women flat lace caps and Spanish shawls. At carnival time the girls pin camellias at their breasts or in their hair.

The Phrygian cap is very old and is dying out except at organized performances of traditional dances. Here and there the cummerbund survives for ordinary wear. The lace cap dates only from the end of the eighteenth century, when the National Assembly joined a corner of Languedoc to the Roussillon and the Catalans copied it from their neighbours. There are still a few old women who wear it every day. On ordinary occasions the women of all ages wear black, and the married ones often add a woollen or cotton kerchief as a sort of hood. The men work in the fields in blue overalls which fade to a fine colour and suit them very well, and the older shepherds dress in corduroy or moleskin. They carry their wine in a goatskin vessel slung over one shoulder, and often carry a thin blanket for sleeping on the mountainside, or a hideously rolled umbrella.

After marriage the girls quickly lose their looks, but in old age they grow beautiful again. Often the old people, dignified and handsome, look like kings and queens of rough Arcadian stock. The people of the Roussillon differ from those of Provence exactly as their landscape differs: they are by just that much harder, coarser, and more primitive.

The attempt to reduce the spirit of a country to an essence is endlessly fascinating and in the nature of things must ultimately be unsuccessful. The narrow streets of its dusty, sun-baked villages, its sunshine and blue skies, the blossom of mimosa and fruit trees, the sea, the harsh red earth, the people and their Catalan speech: these things are all extremely characteristic of the Roussillon. So are the wail of the Catalan reed-pipes and the dances. No one of these things is supreme. The whole is more than the parts: it is a compound, not a mixture. The abstract of the Roussillon is a unique and subtle flavour; but no one can say exactly what it is. Provence is full of Roman monuments, and some people find it more evocative of the Latin spirit than Rome itself. Why should the Roussillon, which hardly preserves a single concrete relic of antiquity, be thought by some more Greek than Greece?

A Frenchman remarked once to the writer that Provence, in addition to its sunshine, was the perfume of olive-oil and wood-smoke. The Roussillon is these things plus the smell of growing herbs. There are whole slopes clothed with wild thyme and rosemary and camomile, lemon-thyme and lavender and clover. One can spend long hours lying on such a bank, crushing the different herbs in turn between one's fingers and revelling in the pungent sweetness of their smell. In the valleys their composite scent is always with one. A light breeze brings it down from the sun-warmed mountain-slopes, along with the chime of goat-bells, to mingle in the bright clear air with the sound of running water. It lingers in one's nostrils, cushioned on a good French smell of old streets and wooden shutters, as one goes north through Périgord and the Limousin and central France. In Paris it is still more than a figment of the mind. It may linger even at Boulogne. But the Nordic breezes of the English Channel scatter it; and at Folkestone the scent of growing herbs and the girls with their camellias are a memory and a nostalgia.

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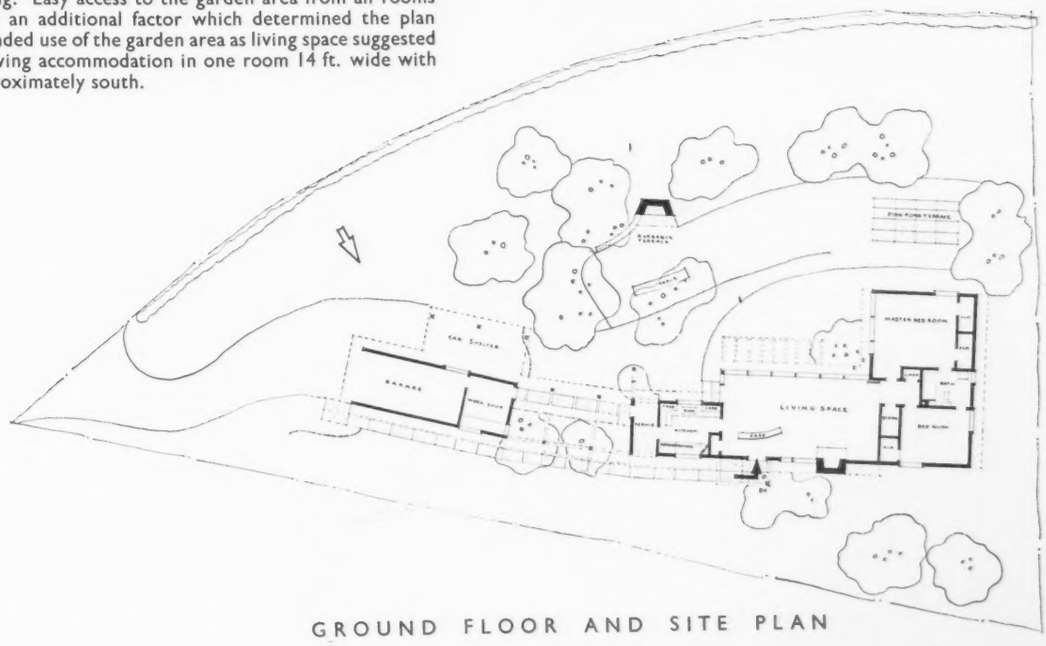
1, looking from the sloping ground to the north, along the covered walk leading from the garage and workshop to the living-room and bedrooms beyond.

HOUSES

JOHN EKIN DINWIDDIE

THE SITE Oakland, California. The site slopes fairly steeply from the north and south leaving a narrow level strip running approximately east and west. Both on account of excavation costs and in order to preserve the trees on the sloping ground to north and south the house is built along this narrow level strip.

PLANNING It was required that the house should be as cheap as possible and should be planned as much for outdoor as indoor living. Easy access to the garden area from all rooms dictated a house of one storey height and an additional factor which determined the plan was the long level strip of the site. The intended use of the garden area as living space suggested an economical arrangement of dining and living accommodation in one room 14 ft. wide with a frontage of 27 ft. to the garden facing approximately south.



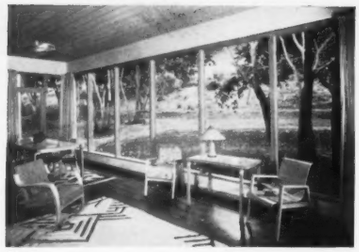
GROUND FLOOR AND SITE PLAN

HOUSES

JOHN EKIN DINWIDDIE

CONSTRUCTION AND MATERIALS A reinforced concrete foundation with walls of resawn redwood. The flat roof is covered with 5-ply asphalt with felt and gravel. The main entrance door is in oak and other outside doors in white Philippine mahogany. The large glazed frontage to the garden is composed of standard plate glass units. Service quarters are of red brick.

EQUIPMENT AND FINISHES The exterior walls are stained a soft grey gold colour and a harmonizing tone of soft yellow gold is used in the interior for the living-room ceiling. All interior walls are painted in light neutral tones in a glossy finish. The fireplace and grate are in a buff brick. Floors are covered in linoleum except in the living-room which is finished in oak.



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2, looking south over the garden area from the end of the living-room. The main bedroom, 3, has a view looking east along the length of the house. 4, the dining quarter of the living room which is adjacent to the kitchen and is separated from the main entrance door by a free standing built-in sideboard fitment. Above the sideboard seen from the garden, 5, is a screen of beaded glass with an open space above

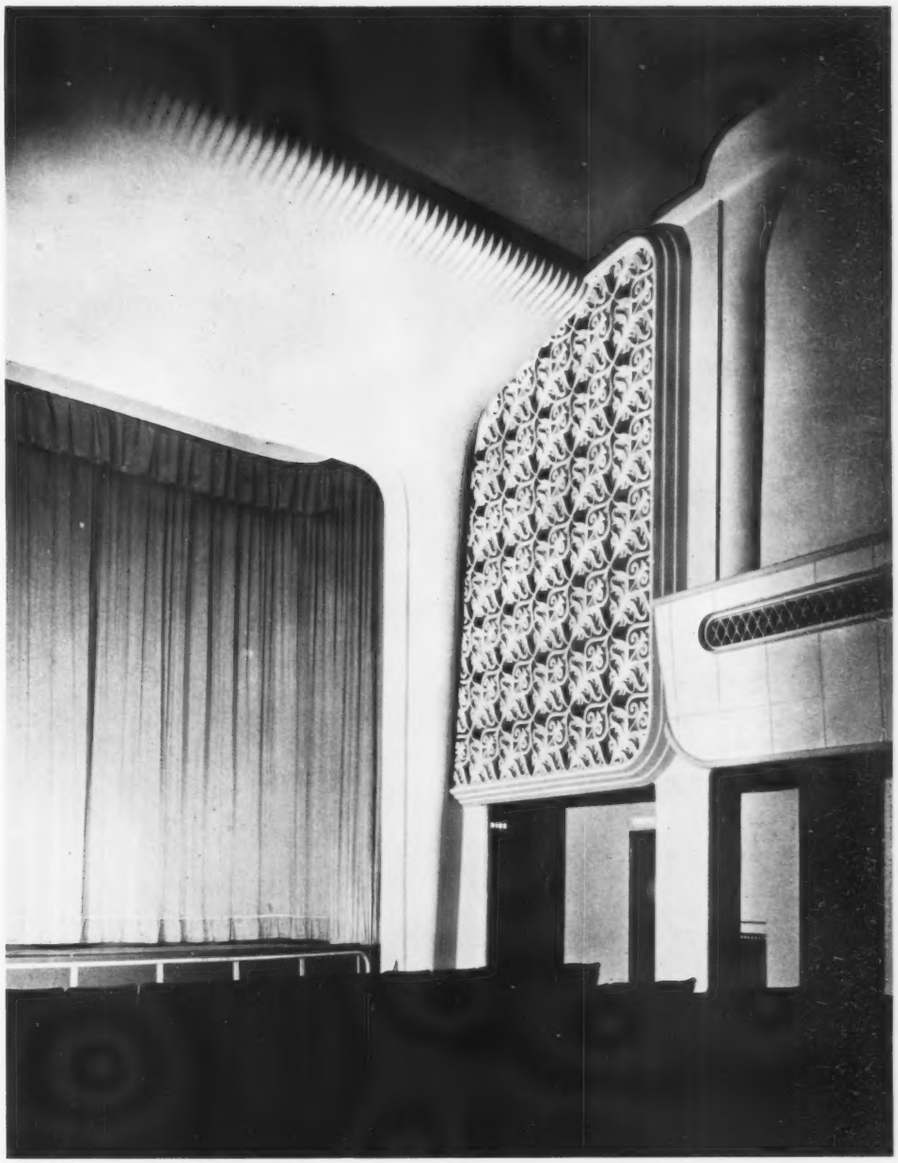
CINEMAS

R. JELINEK-KARL

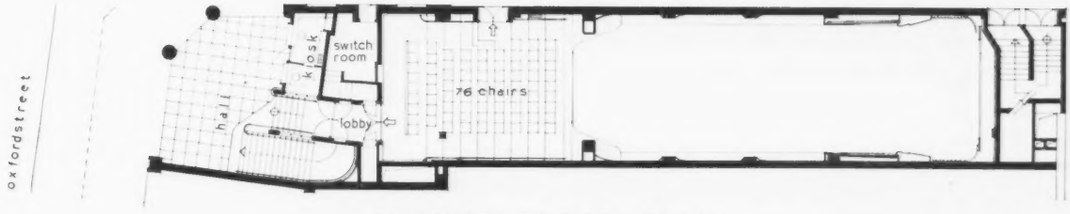
THE SITE Oxford Street, London. The cinema, which is called "The Cinéphone," occupies a large basement and a corner shop site in an office block.

PLANNING The cinema occupies the basement premises with a foyer and entrance lobby at street level. The projection room, staff room and lavatories are placed on the top floor of the building. The main problem in the planning was to provide as many seats as possible with reasonable comfort and to modify the effect of the long narrow site.

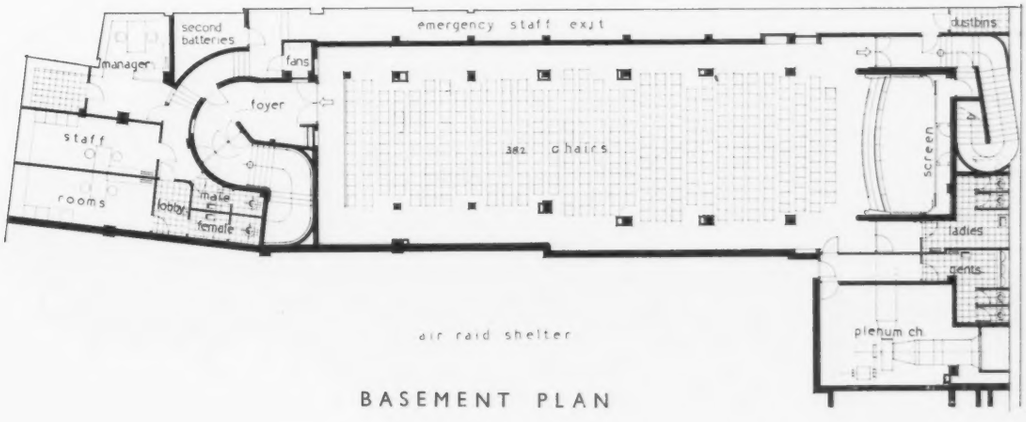
CONSTRUCTION AND MATERIALS The existing building was steel framed making any extensive alterations extremely difficult. The reinforced concrete floor over the basement was demolished and to form a bulkhead for the projection room all floors from the ground floor upwards had to be partly removed.



1, the stage and auditorium. On both sides of the stage are fibrous plaster grilles painted white with a silver sheen. The ceiling is painted dark grey and brown to reduce the effect of height by contrast with the light peach-coloured walls.



GROUND FLOOR PLAN



BASEMENT PLAN

CINEMAS

R. JELINEK-KARL

EQUIPMENT AND FINISHES As it was impossible in the restricted space to erect a façade which was likely to attract attention, and at the same time lighting restrictions prevented much exterior display, the entrance lobby itself has been designed to attract the passer-by. It is treated almost entirely in white with fibrous plaster traceries on part of the ceiling contrasted with a rust-brown colouring to give an impression of height. Lighting by means of white and cerise neon tubes is reflected in the mirrored walls giving an impression of increased size. A silvered prismatic glass mirror with a clock and metal letters on pins are treated with fluorescent paint and illuminated to enable the paybox to be visible from the street while conforming with black-out regulations. The floor of the entrance lobby is covered with golden quartzite tiles with a contrasting Venetian red carpet leading to the circle and auditorium. The railing is wrought-iron painted white. The doors leading from the foyer into the auditorium have specially designed handles at different heights for ease of opening in the darkness. In the auditorium an attempt has been made to reduce the effect of height by a horizontal line of fibrous plaster vent grilles with an acoustic tiled surround. The walls are painted a peach colour and the floor is carpeted in colourings of blue, silver-grey and black. All doors are of waxed Honduras mahogany but painted light blue on the sides leading to the service part of the building. In the auditorium lighting is restricted to the minimum L.C.C. requirements with four decorative domelights and a short lighting cove on the main ceiling.

2, the entrance, with stairs leading up to the circle and down to the stalls. 3, another view of the entrance hall. 4, the auditorium from the circle. The vertical effect of the supporting stanchions to the existing building is offset by the horizontal ventilating grille. 5, the auditorium and circle with the projection room above.

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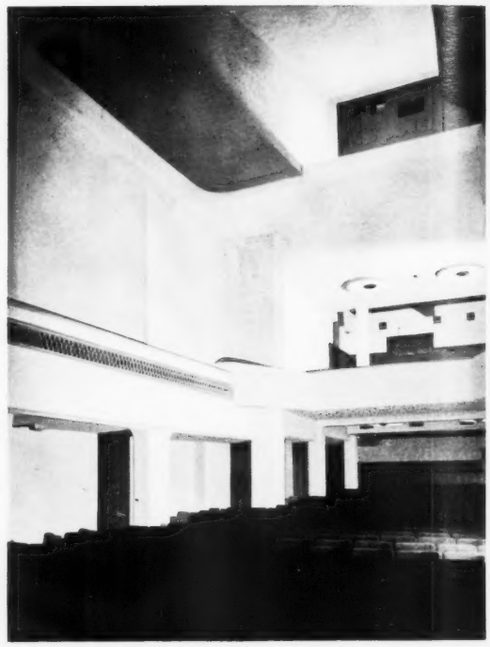

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HEALTH CENTRES

LYONS, ISRAEL AND ELSOM

1, the clinic and health centre seen from the south. It is intended for ante-natal and post-natal treatment and child welfare up to school leaving age. 2, the main entrance flanked by built-in flower-boxes. The canopy over the entrance is partly cantilevered and partly supported on V-shaped struts built in to the brick walls.

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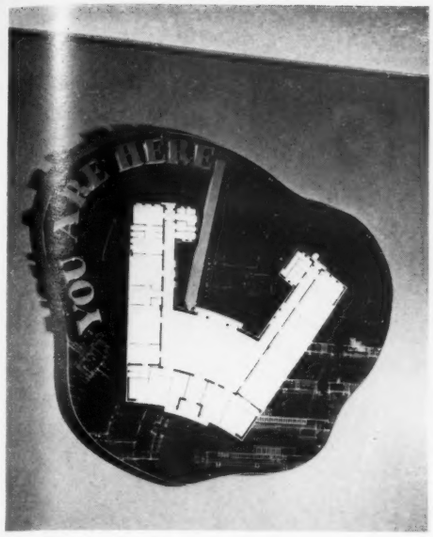

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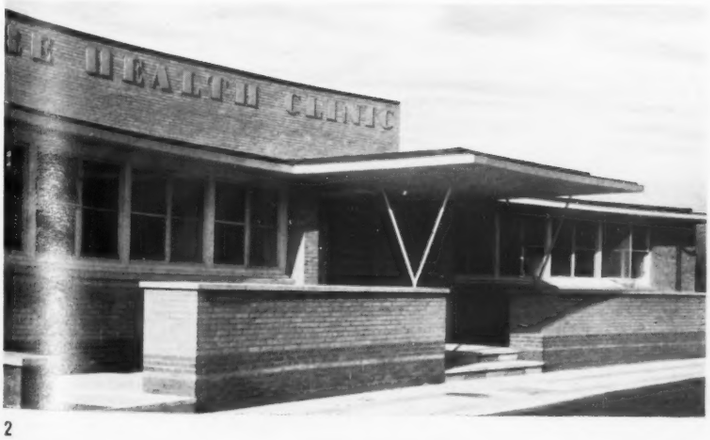
The Health Centre will primarily be used by working-class mothers and small children. Consequently a large well-lit waiting hall, 4, is provided, reached through the double doors of the small entrance lobby. To help patients to find the room required, a large simplified plan of the building, 3, is placed in a prominent position on the end wall. An arrow indicates the position of the plan itself in the building. In the centre of the end wall of the waiting hall are glazed doors leading to the enclosed courtyard.



2

THE SITE Bilston, near Wolverhampton. The building is the result of an open competition held in 1938. It is intended to provide ante-natal and post-natal treatment and a general health welfare service for children up to school leaving age. The site is triangular in shape. Forecourts have been developed as formal gardens and lawns and the partly enclosed central courtyard will be similarly developed and will be provided with play-pens for small children during the summer months.

PLANNING The general lines of the plan were dictated by the triangular shape of the site. The planning of the various rooms was arrived at after consultation with Dr. C. B. Halen of the Ministry of Health.

CONSTRUCTION AND MATERIALS External walls up to window cill height are 15½-in. cavity walls on which rests a continuous cill lintel with expansion joints. Wood window frames are bolted to the cill lintel and are strapped back to the internal brick partitions. Roofs are of timber formed with 8-in. by 2-in. joists and boarding, covered with special felt, finished with patent spar and insulated against heat loss with 3-in. fibre board.

HEALTH CENTRES

LYONS, ISRAEL AND ELSOM

EQUIPMENT AND FINISHES Floors and skirtings throughout are of composition flooring containing a high percentage of natural asphalt. Walls to all rooms are in hard plaster and generally finished with high gloss paint. Joinery is of deal except the external doors which are covered with a galvanized zinc casing finished with cellulose paint ; much of the built-in furniture is in hardwood. In the toddlers' room is a series of fourteen mural decorative motifs designed and executed by Mr. E. D. Lyons. Ironmongery, generally, is in bronze, except in the lavatories and kitchen where it is chromium plate.

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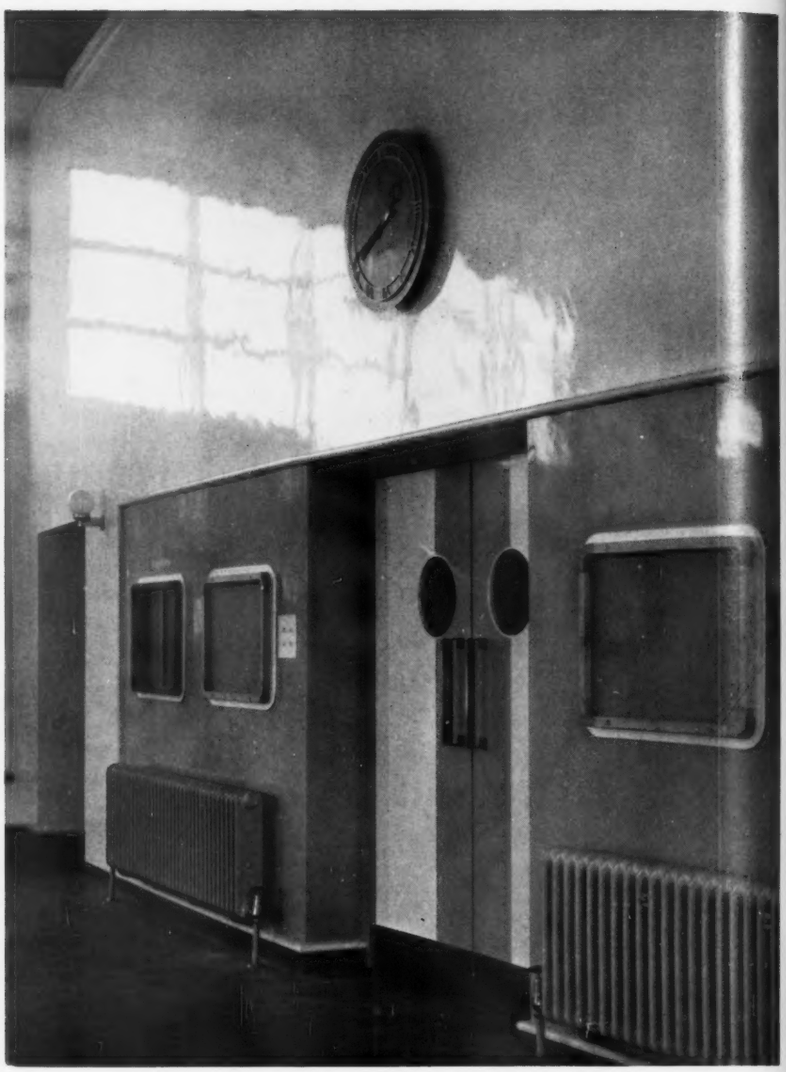

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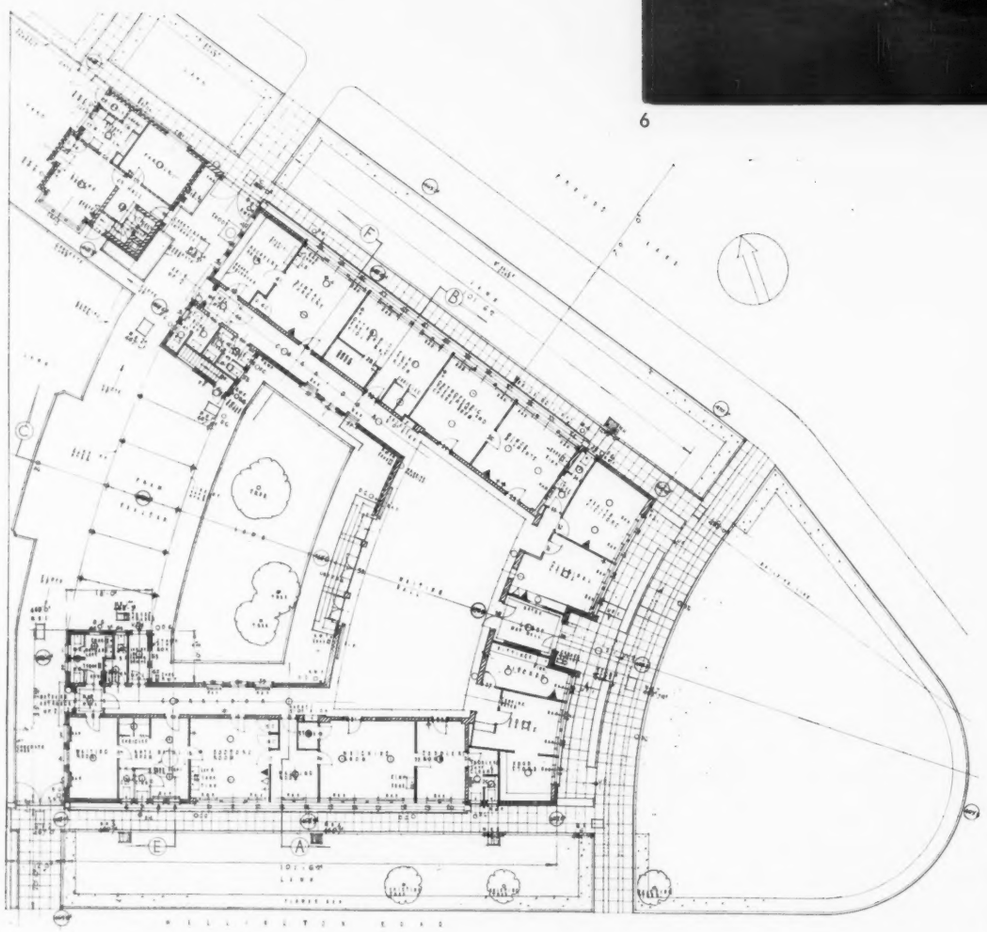
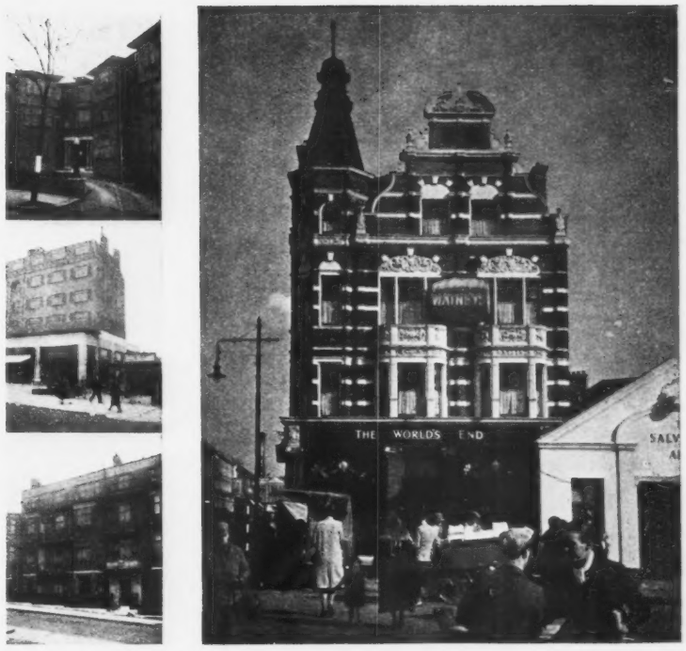
5, the orthopaedic room. 6, the doors leading from the waiting hall to the small entrance lobby.



GROUND FLOOR PLAN

The illustrations alongside are intended to emphasize the contrast between the negative outcome of contemporary rule-of-thumb designing, which for some reason is often called "traditional," and the common architecture of fifty years ago that had no academic pretensions but was full of positive ideas vigorously expressed. In this article the suggestion is put forward that we ought to develop eyes to appreciate the character and visual richness of such buildings as "The World's End." In the group of snapshots on the left we have only conventional —and meaningless—"taste," but on the right we have positive ideas of the sort all good architecture, "modern" not excluded, can do with: shown in the effective way the façade is made both to terminate a vista down a street and to emphasize its corner situation, asserting its character of a focal centre—as a pub should; in the frank way the superstructure is given the rôle of an artificial façade, by avoiding any relationship with the spacing of the columns on the ground floor; and by the intricate use of different materials, independent of structure—the occasional white voussoirs in the arches for example—to produce an all-over texture in keeping with the rich tradition of pub architecture. It is a London pub and has not forgotten that the London climate encourages effects obtained from silhouette rather than surface. For the same reason its modelling is bold and of the kind that reads just as well in a dull light and its contrasting colours of white and beefy red tell strongly even through a fog. Interpreting its character in human terms one would say that it was unscrupulous in exploiting its personality, made the most of all the opportunity for adornment that a period of fertile architectural imagination offered, and at least avoided the insipidity of the genteel. Of how many contemporary buildings could the same be said?



CRITICISM

By James MacQuedy

THE use of the adjective "traditional" as the antithesis of "modern"—presumably through modern architecture being seen as breaking away from certain conventions, which are taken to represent a tradition—has at times brought a good deal of confusion to architectural thought. But nowadays it is a commonplace of criticism that modern architecture has the most claim to those qualities which all architectures of the past have in common, and therefore comes nearest to being traditional. This may be one of those ideas that are misleading because they are too simplified—there is a habit of rather glib assertion that modern architecture's task is to pick up the threads of rational design where the eighteenth century let them drop, as though the nineteenth century could be dismissed as an unfortunate irrational interlude, whereas in fact it developed a good deal more logically out of the Canons of Taste by which the eighteenth century was dominated than the eighteenth, for example, did from the seventeenth—but nevertheless, it does contain the essential truth that the only architectural beliefs with a proper claim to the term traditional are those that rest on first principles.

However, the constant insistence that the first principles of architecture are being maintained only in modern architecture leads its advocates into one very grave tactical error: of allowing the rights and wrongs of architectural controversy to become a *moral* question, instead of a partly æsthetic, partly scientific one. The terms they use convey a constant implication of moral superiority: fitness for purpose, right use of materials, truthful expression of structure and plan, and so on. But architectural design is first and foremost a visual art, so ugliness, not dishonesty, should be regarded as the cardinal sin.

To suggest that modern architects should pride themselves on their æsthetic as well as their moral consciences is not to belittle the value of their iconoclastic attack on architectural shams; it is only to point out that, fairly or unfairly, they are judged by their works—so far as the man in the street is concerned by the superficial appearance of their works—and until some connoisseurship of their new idiom becomes established, the whole issue of modern architecture will tend to simplify itself into the objection that at the moment people do not actively enjoy the appearance of it, though they may *approve* of it.

It is when we ask how the onlooker is to be educated in connoisseurship that the two opposing conceptions of the term "traditional" become significant. For the first, unashamedly eclectic in its outlook, gives modern architecture the rôle of a rival style that is already doomed to an early decease because it has insufficient roots; while the second, spurning any attempt to side-track the issue into a renewed battle of the styles, claims that there is no rivalry between ancient and modern; that architecture is all one and the apparent sharp cleavage that faces us today is not between alternative styles of architecture but between the true tradition of architecture, based on visual perception, and a curious substitute architecture based on literary preconceptions of "style."

The second conception does not stop short, moreover, at claiming that modern architecture is the kind in which first principles are respected—and indeed rediscovered; it maintains that the secondary graces by which architecture is inevitably judged—what we variously call charm, character, human appeal—can only be developed naturally when these first principles have been re-established. When the academic architecture claims a monopoly of human appeal it is, alas, too often an appeal to the baser human instincts—snobbery, professional pedantry or merely blind conservatism. Granted respect for the first principles it is visual sensibility that leads us to the next stage in architecture's search for the graces of maturity, and it is not unreasonable to say that connoisseurship in the idiom that modern architecture is developing for itself will grow naturally if people once begin to look at all architecture with the same eyes, ignoring the conventions of style and period.

This is not a clever attempt on my part to put the case for the so-called "modern" architecture in still another way—by stealing, as it were, the "traditional" architects' thunder. It is a plea for the appreciation of good architecture wherever we can find it, ignoring the rivalries that are set up in all times of change. But this means letting the appeal to the eye, irrespective of conventions, become the only criterion of appreciation,* and here the modern architects *do* show themselves to advantage, for it is in their ranks that we find real catholicity of taste.

This significant but surprising state of affairs first showed itself in the numerous cases we experienced a few years ago of local authorities refusing to sanction plans for modern buildings on æsthetic grounds. We were then confronted with the queer position of the very architects who had most conscientiously studied the fundamental problems involved, who understood and respected tradition, being labelled revolutionaries and vandals by the very people who were allowing the best traditions—that preserved in the English countryside for instance — to be destroyed. Conventional "taste" was being placed before genuine vision. And nowadays the same state of affairs is even more wide-spread. We find that the people who mind most about the proper development of the countryside, who value the traditional qualities in architecture, are those whom the so-called traditionalist would label revolutionaries. The former are guardians of nothing. It is the latter we have to look to to preserve for us what is of permanent value in our heritage. We owe—to take the most publicized case—the preservation of Carlton House Terrace—and, more important, the new legislation that this *cause celèbre* invoked—and the rescue of other monuments from the vandals, to modern architects in

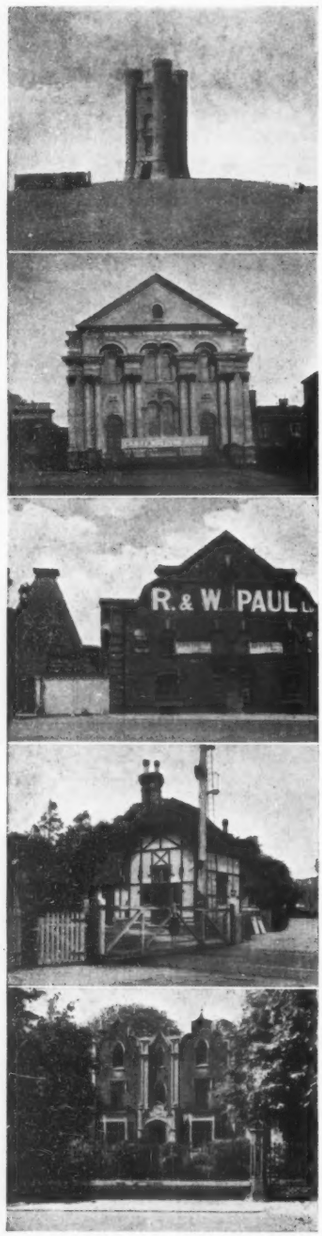
An interior detail that shows the same robust character as the building on the right above; a character that is typical of the best vernacular architecture of all periods but absent from the academic architecture of the present day. These chairs are photographed inside a Victorian pub. They derive their character from an appropriate exaggeration of pub comfort, expressed equally in the boldly rounded forms and the buxom stoutness of the upholstery. Even their squat yet respectable proportions spell character to those with eyes not blinded by purely period considerations. A well-known example of the same sort of character, now replaced by something far less vital, was the old Café Royal.

*Perhaps, to avoid misunderstanding, I ought to repeat that in these articles I am taking the *practical* soundness of modern architecture for granted.

particular and to men of good will and keen perception generally, always excepting the self-styled upholders of tradition, who are the people that try to get them pulled down.

In this fact lies the best augury for the future of modern architecture. For the explanation lies, as I have suggested, in the modern architect having not only rediscovered standards of functional efficiency but also re-established standards of purely visual perception, so that —speaking generally—it is he who has the sharpest eyes to see character and æsthetic virtue where it is richest.

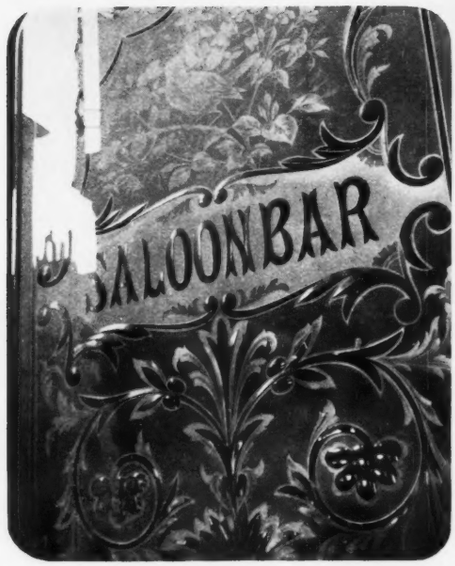
It may seem too sweeping to condemn that architecture which we have decided should not be called "traditional," and which is also called "period revival," as having no true æsthetic basis. For surely, it will be argued, to revive a period is also to revive that period's standards. But the distinction must be drawn between what is actually period-revival architecture and the costume eclecticism of the present day. For the latter, with its quick change of face to suit any new expedient or fashion, is only a ghost of the high-minded period conviction that fought the stirring battles of a hundred years ago and carried sincerity to the point of bigotry. Then taste was still governed by visual perception, if it was also influenced by moral conviction. Period revival, which postulates some attempt to recapture the standards of a period, has in fact, passed away—though almost unnoticed. It may be said to have begun with the Palladianism of Kent and Colen Campbell under the influence of Lord Burlington; it reached its climax with the mid-nineteenth century ecclesiologists—of many kinds, from Pugin and Viollet-le-Duc to Gilbert Scott, Street and J. L. Pearson; it persisted well into this century in the scholarly work of Mewès and Davis and Professor Richardson. In America it flowered late but gorgeously in the partnership of McKim, Mead and White.



Here are five representative examples of non-academic architecture of several kinds. It is suggested in this article how buildings of this sort should be looked at, and readers are asked to criticize these specimens for themselves—on a basis of their appeal to the eye alone, not on "period" grounds.

Our academic architects of today are different from these. They have discarded the canons of scholarship and substituted a kind of opportunism that dates, I suppose, from Norman Shaw; but without his fertility of invention and purely personal taste it can only flower into real architectural achievement when some freakish talent imposes some kind of order, producing a Stockholm Town Hall, a New Delhi or an R.I.B.A. building. But take the ordinary "traditional" building of today—say a new block of flats near Baker Street or some new municipal offices in a provincial town. The kind of taste that is shown in these buildings is not open to criticism so much because it fails to conform to a particular idiom, as because, in its idiom, it has neither the vigour nor the character that we find in the idiom of other times, not excluding the revived styles of the much-abused nineteenth century. These new buildings are probably surrounded by architecture of other periods that displays this vigour of character, this convincing reliance on a direct appeal to the eye instead of to the conventions, to the full. But their architects pass it by.

When I say that it is the modern architects who show most signs of developing eyes to see architecture where it lies hidden, I have particularly in mind the vernacular architecture that we are only now beginning to appreciate when it is in danger of being swept away—the vigorous tradition of the Victorian gin-palace that I was glad to see described in this magazine last month, the anonymous idiom, full of conviction and purpose as well as sensibility, with which railways, local industry, nonconformist chapels have enriched the architectural scene. I have tried to show how appreciation of the qualities that lie in the best of these buildings is closely linked with the development of modern architecture itself, and as a change from more conventional architectural criticism I reproduce for criticism a number of typical examples of buildings that have no architectural pretensions of an academic kind. On the preceding page are two illustrations that appeared last month in Mr. Piper's article on pubs, one showing an exterior rich, for those who have eyes to see, in character as well as thoughtful design and the other showing an interior detail with the same quality. I have described my reactions to them and have added for purposes of comparison a typical example of the rule-of-thumb "traditional" architecture of the present day. I have tried to be both unprejudiced and unsentimental. The little collection of exteriors reproduced on this page I am not saying anything about this month. I ask readers to criticize them in the same spirit. I would only repeat that merely to *look* at buildings like these with an unprejudiced eye is the first step towards developing the kind of connoisseurship that real architectural sensibility depends on.



STYLELESS architecture and glitter are the most important components in the personality of the English public house.* Glitter is important because it helps to single out the public house from all the neighbouring buildings, and because it helps to produce that cinematic sense of exciting unreality which a public house, to be successful, must provide. This is where engraved, or—more technically—"brilliant cut," glass comes into its own. Mirrors set opposite one another, reflecting a lighted branching chandelier and a wicker chair a couple of hundred times in each direction can give a small private bar a semblance of palatial infinity—especially if the mirrors are patterned.

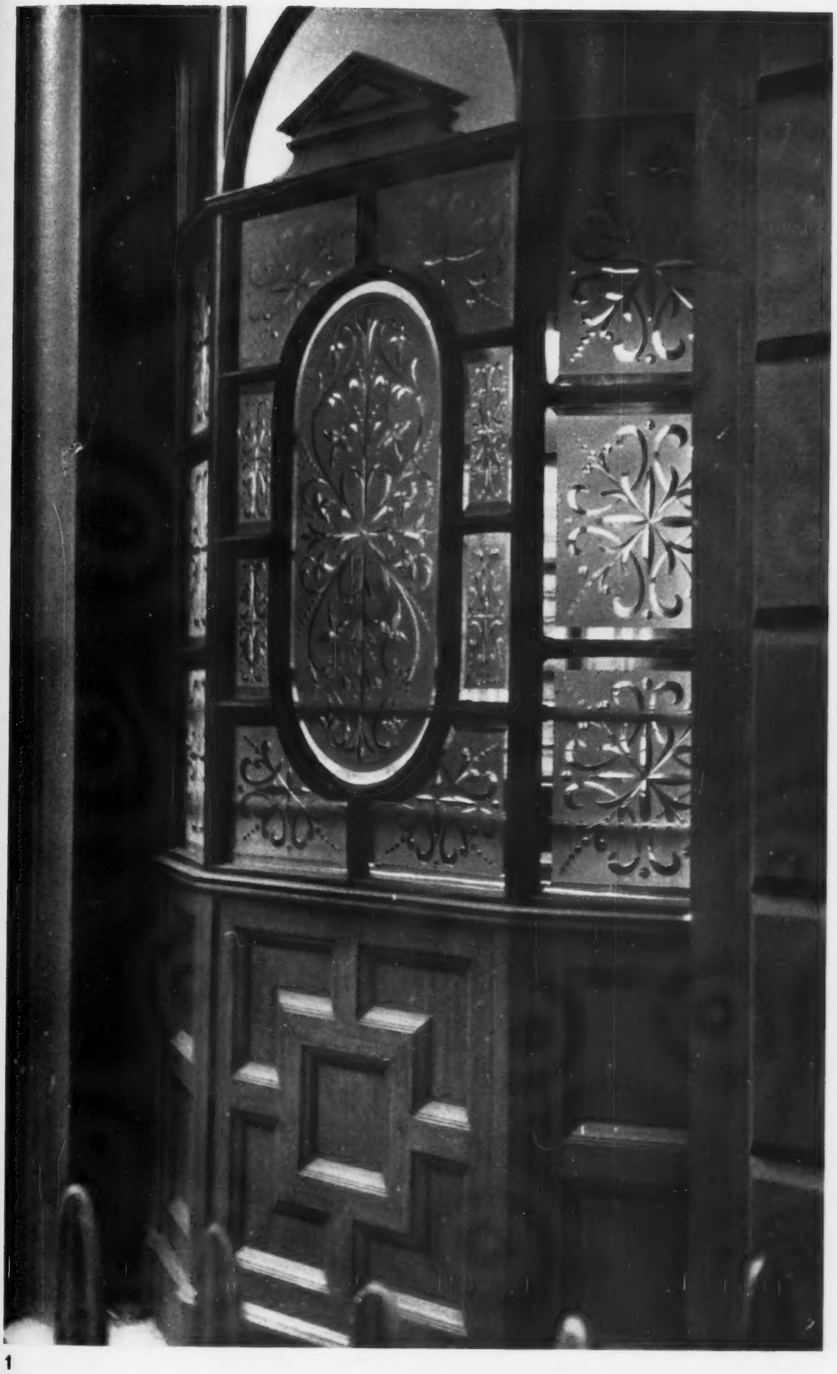
In London and in provincial towns throughout England scroll patterns on pub windows confront one at many a corner, and they always conform to type. The Great Exhibition gave an impetus to the glass-engraver's art. The crystal fountains and groups of engraved glass vessels one finds illustrated in catalogues of the exhibition, and chromo-lithographed in Wyatt's *Industrial Arts of the Nineteenth Century*, sounded the first chromatic chords of this glittering grandeur. The tradition reached its finest flowering in the late nineteenth century but it has not developed much since. It is not easily adapted to modern fashions, and the destruction of traditionally-scrolled engraved glass, of the type illustrated on this and the following pages, goes on every day. Instead, modern bar-fitters apply angular jazz-patterned glass fronts to many a chromium-cornered snack-bar fitting. These have no virtue except up-to-dateness; they are dated almost before they are in position, and they are as inappropriate as they would be in a church. One of the reasons for publishing these pictures is to plead with the brewers not to go on destroying what we can ill afford to lose, especially as we have not yet evolved anything to take its place.

Engraved glass windows have two functional purposes: they help to carry the desirable decorative pattern through every square foot of the surfaces of the building, and they make goings-on in the bar invisible from the street, and vice versa. Its effect is best from inside, where chance beams of sunshine produce a thousand tiny prismatic refractions; but from outside it is inviting also, promising richness and amusement as do the pictures outside circus tents.

* They were spoken of at length, and illustrated, in John Piper's article "Fully Licensed" in last month's issue.

ENGRAVED GLASS IN PUBLIC HOUSES

In the examples on this page the effect of the curly patterns in the glass itself is heightened by the contrasting rectangular mouldings (with a few simple curved shapes) of the window frames and surroundings. The public-house glass-engraver's art is dateless. See how well it combines, with little alteration in design, with a Georgian-style, a late Victorian and an Art Nouveau *ensemble*. 1, The Morpeth Arms at Millbank, near the Tate Gallery : a detail from the outside of a typical bold bay window. 2, The Salisbury in St. Martin's Lane : one bay of a mid-Victorian pub façade, showing the whole complex of ornate classical surround, even more rococo window framing in carved mahogany, patterned glass and miscellaneous lettering. 3, The Elephant and Castle; and 4, The White Swan, Pimlico : saloon-bar windows from within, illustrating the combined glitter and luminosity that the engraved glass brings to a pub interior. On the facing page, a door panel from The Falcon, Wardour Street, which has recently disappeared, as the other examples of this craft will do unless its virtues are better understood and appreciated.



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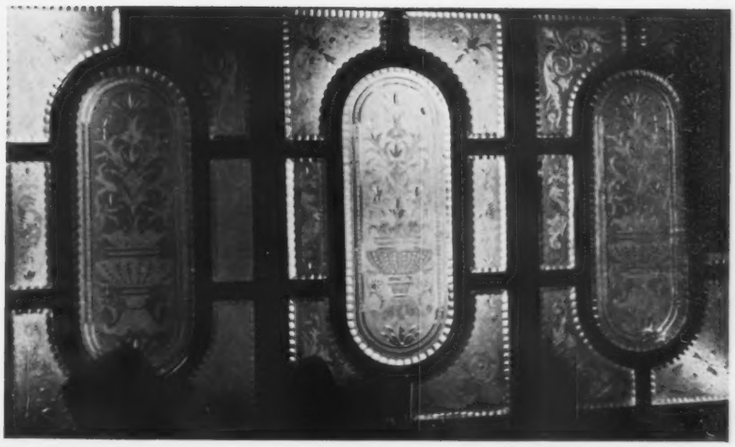

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The examples on the previous page showed decorative *window* glass from the best kind of London public-house. On this and the facing page are some specimens of the engraved *mirrors* that enrich its interior. 4, The Argyle, behind Oxford Circus: one panel from the corridor entirely lined with these mirrors that leads from the street door to the various bars, giving an effect of glitter and gaiety directly you enter. The Red Lion, Duke of York Street, St. James's, 6, creates a ball-room atmosphere of dignified revelry in a small bar entirely walled, above some low upholstered seats, with mirrors engraved in an intricate pattern. It is at the same time cosy and palatial—two attributes essential to an urban pub. 5 and 7, from The Prince Alfred, Maida Vale, the latter showing the glass in its rich rococo setting. 8, a detail from the huge mirrored panel behind the bar in the Station Hotel, Greenwich. The last three demonstrate what an inviting background this form of interior decoration provides to that other essential constituent of the pub interior—bottles.

The photographs on these pages are by Humphrey Spender and Edwin Smith.

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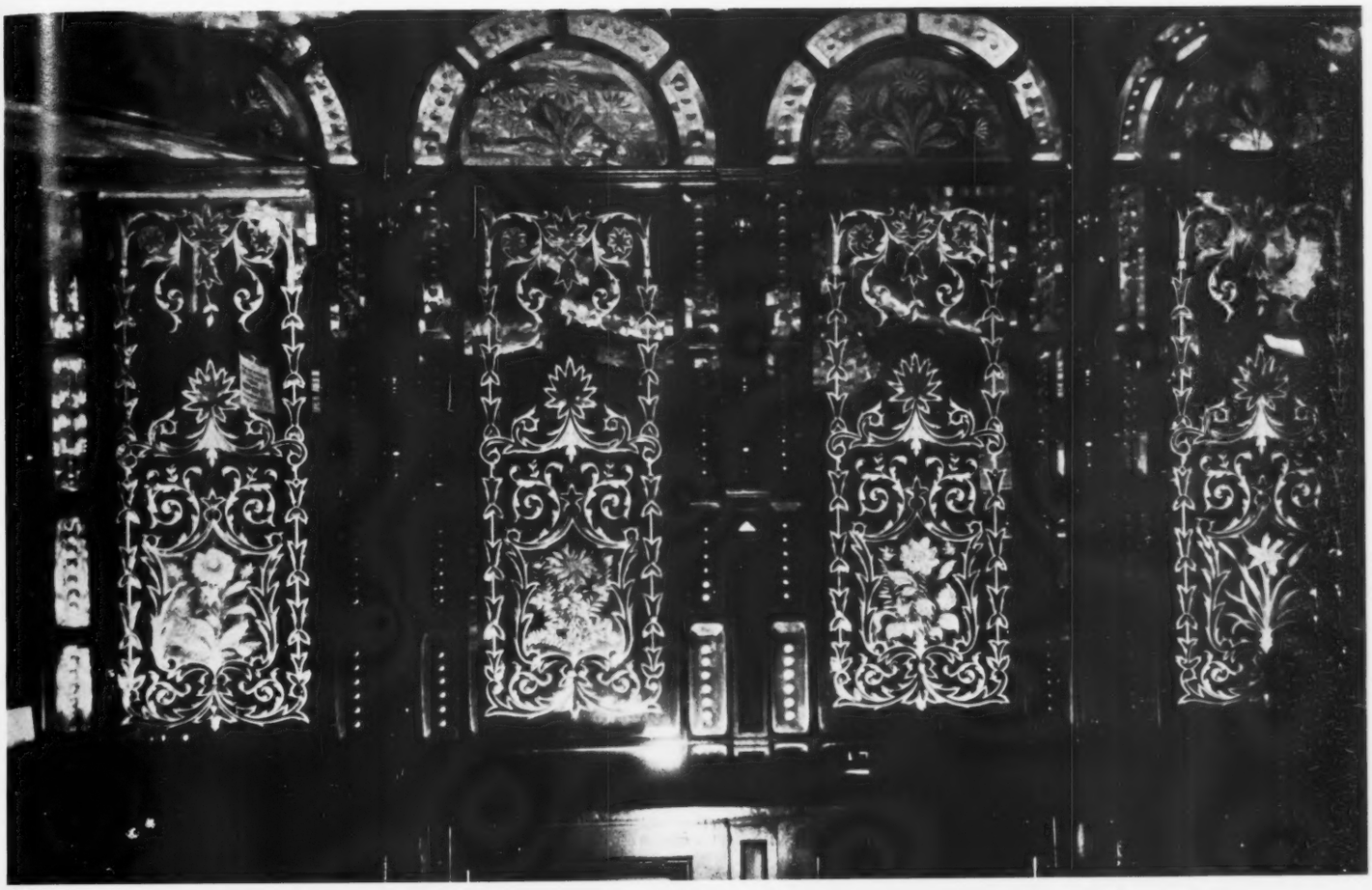

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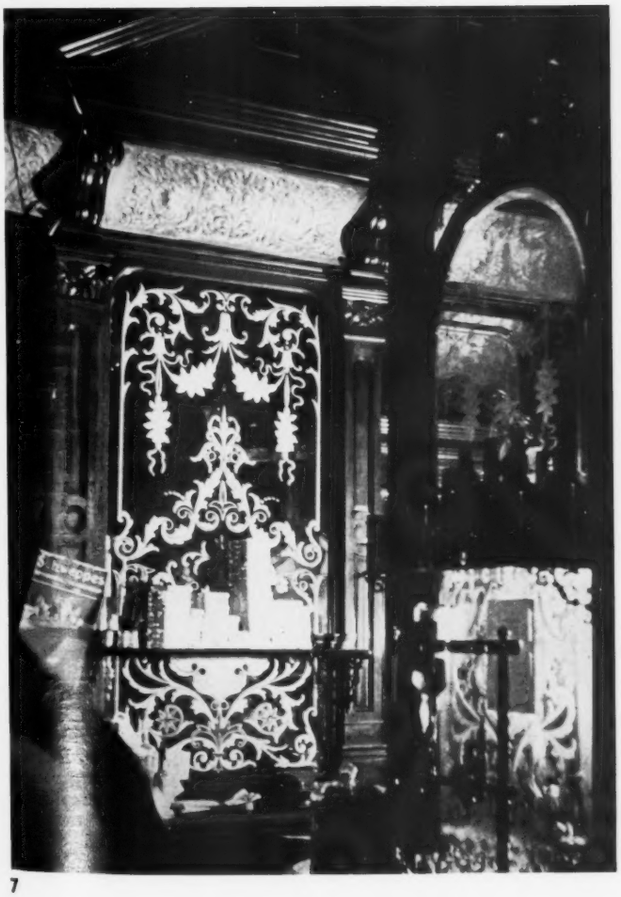

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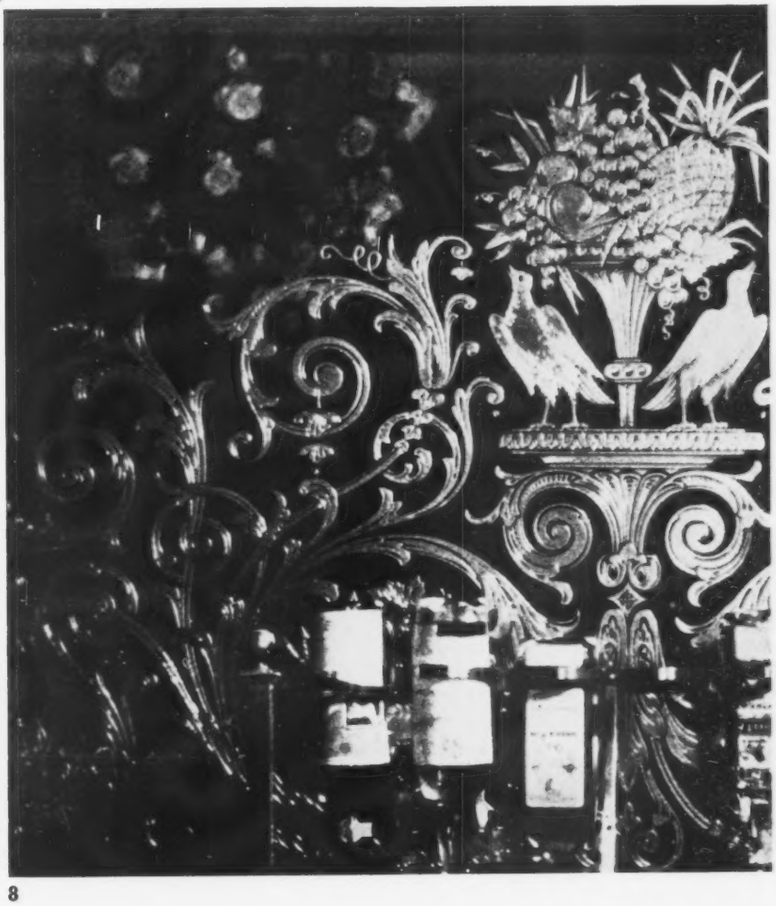

8

ENGRAVED GLASS IN PUBLIC HOUSES

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"However we may be inclined to yield the palm to the foreigner for beauty of design and delicacy of workmanship in other branches of ornamental manufacture, it is quite certain that in the various applications of that most beautiful of chemical combinations, glass, the British workman need fear no competitor. The gallery devoted to the work of his hands glitters like a fairy palace, and is each day visited by increasing crowds, especially of strangers, who are unqualified in their admiration." (*The Illustrated Exhibitor*, 1851.) The patriotic enthusiasm of 1851 was not misplaced; and we could do with some of it today, for we are letting many of our best examples of glass work be destroyed without protest, especially in pubs, where the craft is seen at its best. Often the sign of the inn is introduced into the engraved pattern. At The Ship, Greenwich, 9, it is repeated many times on wall mirrors in different parts of the building, the medallion of the ship and oak-leaves appearing in the centre of large areas of plain mirror, with excellent effect. 10 and 11, The Swan, Old Kent Road: the sign incorporated in the pattern of a window and lettering in the pattern of a door. 12 and 13, more examples of the infinite variety of arabesque that was contrived to fill a window rectangle: from The Elephant and Castle and The Red Lion, Duke of York Street. 14, The Vulcan, Bolton, Lancs.: another window incorporting the pub sign, in this case employing sand-blasting to obtain a different texture for the background of the decoration.

BUFFALO

THE city of Buffalo contains industrial architecture of several periods from which much modern building can be clearly seen to have drawn inspiration. In the nineteenth century it was the gateway to the middle-west, but, being the terminus of the Erie canal, it drew most of its architectural impetus from the eastern seaboard.

During the first half of the century the predominant style was that of the classical revival, but when adapted to such utilitarian buildings as the cotton factory dating from 1840, top, its simplicity was a precursor of the functional forms of the grain elevators. In 1843 the railway was extended as far as Buffalo and resulted in a spate of industrial development. The earliest grain elevator known was built a year previously by Robert Dunbar. In 1847 he designed the Evans elevator in Norton street. This was burnt down several times but finally rebuilt by John Stutz in 1864, centre. It was destroyed last year.

Later in the century Buffalo was the scene of development of a more consciously architectural kind: the new suburbs designed by Olmsted in 1869, work by H. H. Richardson and Louis Sullivan and several of the earlier houses of Frank Lloyd Wright. Among the more recent buildings of the city one of the finest, in its magnificent site as in its forthright design, is the Saskatchewan Pool Elevator, bottom, by C. D. Howe. Particularly in the lines of the two central towers can its descent from the earlier example be observed.

These illustrations are part of an exhibition of the city's architecture from 1816–1940 recently held by the Buffalo Fine Arts Academy in the Albright Gallery. It consisted of models, prints, maps and photographs and was selected and arranged by Henry-Russell Hitchcock.

1840

1864

1925

BOOKS

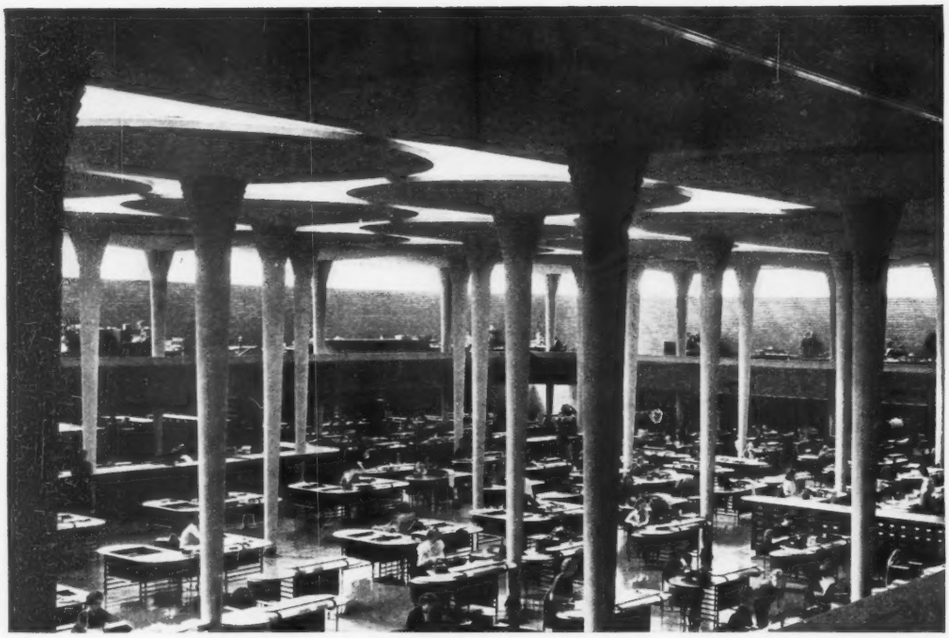
A Life for Art

SELF PORTRAIT: Letters and Journals of Charles Ricketts. London: Peter Davies. Price 15s.

IT is impossible to think of Charles Ricketts apart from his life-long companion Charles Shannon. When Jacques Emile Blanche heard in 1903 that the partnership—with its background of communally owned works of art—had already existed for twenty years, he remarked: "Mais c'est alors une existence idéale que vous menez tout pour l'art." The happiness of this successful ménage was destroyed by a tragic accident to Shannon in 1929 and the subject of this self portrait—a broken man—died a year later.

However posterity may place Ricketts as an artist it will remember and respect him as a great "amateur" in the French sense of the word. His passion for art was intense to the point of producing the strongest physical reactions. The destruction of Rheims Cathedral during the last war made him numb with pain and produced "a curious oppression at the side, what the French call 'serrement de cœur.'" The destruction of the Tiepolo frescoes in the Scalzi, Venice, unhinged him for days. The prospect of acquiring or failing to acquire a treasure for the Ricketts and Shannon collection affected him powerfully. Thus he burst into perspiration at the sight of a sanguine drawing by Puvis de Chevannes "so great was my lust for possession." Of "two tigers fighting" by Barye he says: "The price I own is stiff, i.e. £50, and I again burst into sweat having to sit down and mop my face, so great was my lust."

Enthusiasm for fine things and a flair for acquiring them resulted in the building up of a remarkable collection of drawings, paintings, sculptures and objets d'art, most of which has now gone to enrich the National Gallery, the British Museum and the FitzWilliam. Ricketts himself was never rich and the combined incomes of the two friends rarely exceeded one thousand pounds and was not seldom half this. It was only by the exercise of rigorous economy and self-sacrifice that



The new building for the S. C. Johnson Company by Frank Lloyd Wright shows no falling-off in its designer's structural invention yet a surprising similarity in its spatial planning to his work 40 years previously; notably the Larkin Administration building in Buffalo, a building which, to quote the catalogue of the recent retrospective exhibition held there "was the first attempt to find a truly architectural expression for industrial building . . . it was extravagantly admired and imitated throughout Europe."

a collection was got together which was valued for probate at many thousands of pounds.

Ricketts' appetite for art was indeed voracious. Cecil Lewis, the editor of this collection of letters and journals, describes the first floor of Townshend House, where the friends lived, as resembling a museum. It had a princely reception room with Egyptian antiquities, Greek vases and figurines. There were "Adam sofas and chairs, Italian side-tables, a marble torso, a bas relief, a picture of Don Juan by Ricketts, a portrait of Mrs. Pat by Shannon . . ." But this room was never lived in. It was reserved for occasions when the friends received visitors. Behind the scenes, as it were, was Ricketts' studio with its easy chairs "costing 35s. and almost devoid of padding."

Ricketts emerges from this journal as an extremely sensitive man, of aristocratic temper and tastes. He loathed "modern culture, tepid philanthropy and christianity," and hated and feared "the mob." He loved the Renaissance but was not himself of the robust fibre of the great Renaissance artists. His own work was inspired more by art than by life.

As a painter Ricketts worked with his eye on the old masters (particularly the Venetians) and Delacroix, who was himself a profound student of Venetian painting. Realizing that a great deal of the craft of painting had been lost during the nineteenth century, he strove to master methods —such as glazing—which were little or poorly understood in his day. He could not admire the great French painters of the late nineteenth century. Renoir he regarded as a vulgar sensualist, Toulouse Lautrec as a caricaturist and Van Gogh as a lunatic, while Cézanne was mentally deficient. He appreciated some of the qualities of Degas but thought his oil paintings were "poor and experimental."

Technical and æsthetic bias made him critical, too, of an earlier and long-established "modern": "Constable was the first painter who placed an ugly colour on his canvas urging that the colour was true; the first artist with whom the painter's touch ceased to be a shape, a form in itself, to become a chunk or dab. . . ." Later he refers to Constable's "racy but limited achievement as an artist."

The achievement of Ricketts as an artist will probably rank highest in the sphere of design and illustration. His types and decorations for the Vale press—which was his creation—carried on in a modified form the work of William Morris. In an age of vulgar commercialism in the theatre his stage designs were distinguished and he had a flair for costume. He enjoyed working personally on details for properties and sometimes took these to extraordinary and apparently unnecessary lengths. He believed, however, that fine details—even if invisible to the audience—added something to a production comparable to the bloom on fruit.

Ricketts was extremely versatile. His consuming passion, however, was—in his own words—"A love of beauty for its own sake." And for this love he was prepared to do more than suffer passively.

PERCY HORTON

The Prophet of Taliesin.

AN ORGANIC ARCHITECTURE. By Frank Lloyd Wright. London: Percy Lund Humphries. Price 7s. 6d.

THIS cannot be a review. For one reason, because this is not a book. It is not even a collection of formal lectures. It is a stenographic report of four informal talks* and the discussion that followed. To make it harder three were introduced by a film, on which the beginning of these talks was merely a running commentary. Finally, to underline all these difficulties, Mr. Wright talks a special language and expresses his thoughts in a very special style. Although he says in his First Evening: "Language, of course, difficult as it is, is comparatively easy to use; it will always be easier to phrase an ideal than to build it," one cannot agree with him. Mr. Wright would never design a building as baroque, ornamented, and eccentric in shape as one of his paragraphs. On the other hand, every one of Mr. Wright's buildings is the concrete expression of his ideals.

Despite the evangelical shadow cast by generations of Baptist preachers; despite certain affectations such as "lieber meister" for that grand old Irishman, Louis Sullivan, "Usonia" for the United States of America; despite a certain apocalyptic self-consciousness, there is in this book enough of the quality of the man to make it of interest, inspiration and value. The point is that it does not really matter what Mr. Wright says or how he says it. Mr. Wright builds: 292 buildings in 50 years, and probably more, as I understand that even he forgets some of them. And now, at over 70, he has just produced two of the most bravura buildings to be found anywhere.

Wright's stormy career began in the great period of American architecture: those years when the invention of the lift and the perfecting of the Bessemer steel process gave birth to the skyscraper, and Europe looked to America for architectural inspiration. Chicago was the centre of this brief ascendancy, and one of the most successful of the architectural firms practising there was that of Sullivan and Adler, in whose office Frank Lloyd Wright became designer. At that time Sullivan was absorbed in commercial building and most of the domestic designing was therefore left to Wright. By 1894, when he started practice for himself, he had already evolved his special style: the combination of open plan, grouped windows and horizontality that came to be known as "Prairie Architecture." But 1893 had seen the Chicago World's Fair which, in Mr. Wright's words, killed modern architecture as the Fair of 1933 was to bury it. The Chicago Fair, despite the excellence of Sullivan's Transportation Building, disseminated and canonized the classical revivalism of the East Coast, and the focus of architectural interest shifted to New York.

Wright continued to build; but perhaps because his work was mostly in the Middle West, perhaps because his style was indigenous and original, he was better known to the American public through the tragedies of his private life than through his eminence as an architect. With the Wasmuth publications of 1911 his work became more familiar abroad than at home, and exerted a powerful influence on contemporary European architecture. By 1916 and the Imperial Palace, Tokyo, his stature was apparent to the world as a prophet who only in his own country was without proper honour. The full irony of his position during the intervening years was given publicity in the furore caused by his exclusion from the panel of architects invited to construct the Chicago World's Fair of 1933. America slowly woke up. It had a Grand Old Man of Architecture. It took pride in his foreign reputation. But there was a tendency to assume that the lion would now retire to roar to his cubs at Taliesin. The Kaufmann house of 1936 and the Johnson factory the next year served notice that at an age when most architects appear only at the Beaux Arts Ball or to give a medal at the annual exhibition of the Architectural League, Frank Lloyd Wright could still build rings around any other American architect. He was more alive to new techniques and materials; was more daring in design. A glance at the list of buildings tells the story best and most briefly: from the early very active years the number of buildings per year had dwindled until there was only one in 1932, none in 1933 and one in 1934. In construction in 1939 there were nineteen.

Obviously few men could survive a career of such exaggerated contrasts—the bitterness of disregard by his own people and then their belated adulation—without a certain amount of self-consciousness. But although the attitude of apotheosis is apparent in these talks, there is singularly little bitterness. Mr. Wright dislikes formal education with its emphasis on neat docketing and labels, its scholastic archæology. The so-called International Style is to such an individualist, anathema—and rightly. But although he has admitted elsewhere that there is nothing so timid as a million dollars, he accepts and condones capitalism, and thereby risked the criticism of the left-wing members of his British audience. It is difficult to disentangle a definite or precise statement from these talks. Yet out of the potpourri of phrases about "organic architecture" emerges an attempt to communicate a philosophy of architecture by one to whom it is synonymous with life. Mr. Wright's theory of space, his antipathy to "Style" and "Taste," his understanding that architecture is not a matter of æsthetics but is dependent on politics, economics and society, these are nuggets well worth the sifting to find.

ERNESTINE CARTER

* The Sir George Watson Lectures of the Sulgrave Manor Board for 1939. Given at the Royal Institute of British Architects.

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DECORATION

1

On the following pages the interior of a house at Willow Road, Hampstead, designed by the architect for his own use, is illustrated. The exterior, plans and construction of the terrace of houses of which it forms a part are illustrated on pages 126–130 of this issue. 1, the second floor landing at the top of the spiral staircase. A circular roof light, here seen blacked-out, provides daylight for the staircase. At night the landing is lit from the wall recess fitted with shutters. The circular walls are painted beige and the doors to the bedrooms and nurseries white. The floor, as in many other parts of the house, is covered in asphalt tiles of mustard yellow colour.

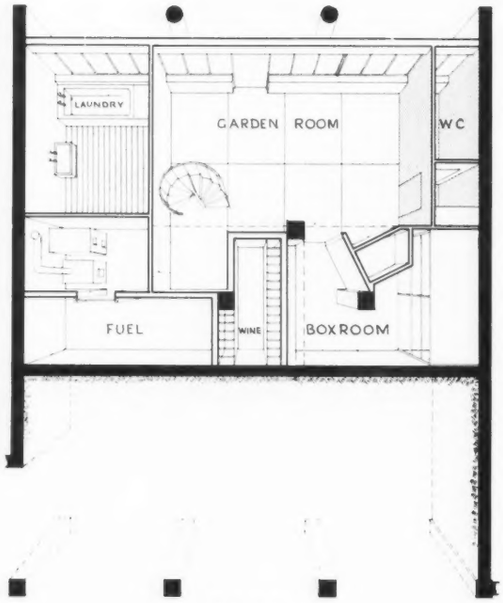
1 House at Hampstead by Ernö Goldfinger

2 A Sculptor's Furniture

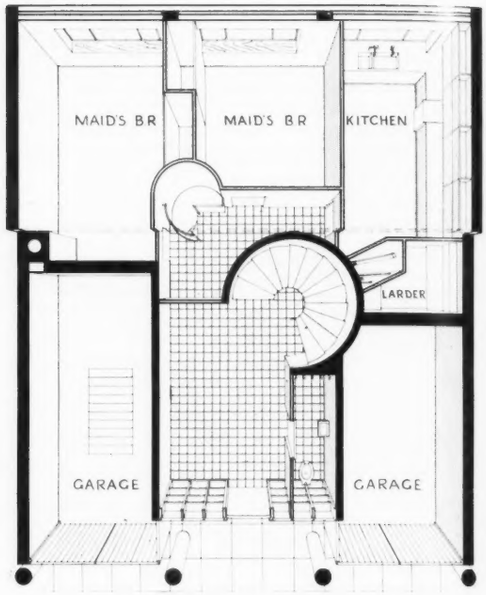
Basement and Ground Floor

The sloping site allows for a room at garden level below the ground floor, reached by a separate spiral staircase. The kitchen, 2, overlooks the garden at ground floor level and has servants' accommodation in two adjoining rooms each provided with built-in hanging and shelf space. The kitchen floor is covered with white linoleum and the built-in cupboards which have sliding doors are also painted white. The entrance lobby has a lower ceiling than the other rooms on the same floor thus allowing different levels to be used in the first floor living quarters which provide in themselves a contrast in height to the hall. The floor is of red ochre tiles and the walls are painted in white and slate blue and the curved circular staircase in beige.

2



BASEMENT



GROUND FLOOR

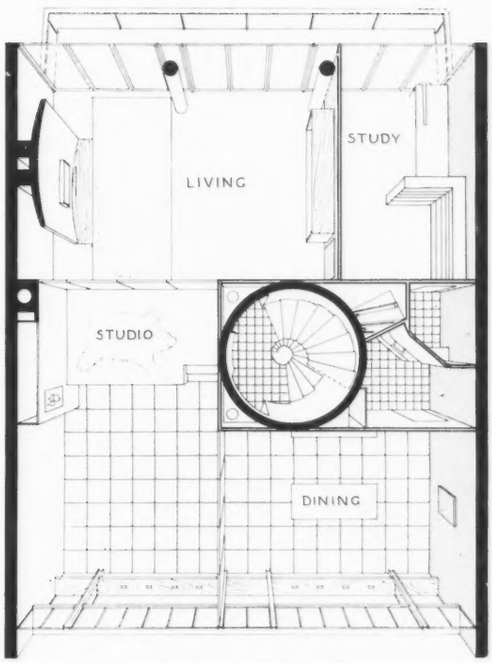
HOUSE AT HAMPSTEAD

By Ernö Goldfinger

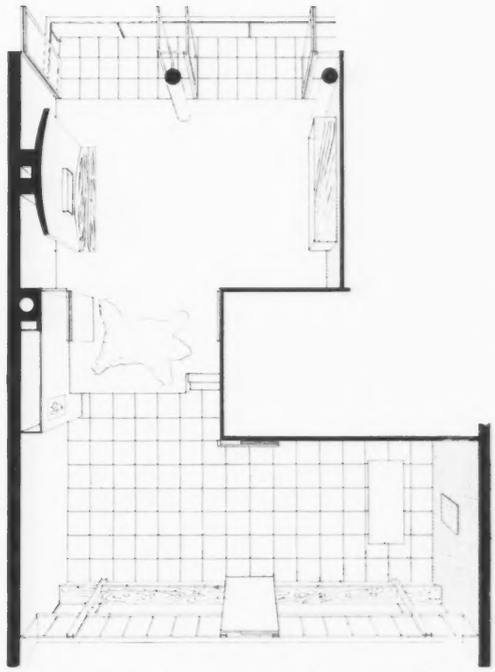
3

First Floor

All living-rooms are at first floor level, the studio and dining-room facing north-east overlooking the Heath. Partitions can be folded back to throw all rooms (except the small study) into one, providing a larger area for any particular purpose and at the same time effecting interesting variations in scale and in the sense of space. 3, the dining-room seen from the studio with the partition folded back to the wall. The floor is olive green throughout and the partition is painted white. A small servery, adjoining the dining-room, is connected with the kitchen by a lift. 4, another view of the dining-room, taken at night, showing the partition partly closed. The windows overlooking the Heath are fitted with metal Venetian blinds. 5, looking from the dining-room across the studio to the end of the living-room. The drawing on the wall is by Ursula Blackwell. 6, looking across the raised portion of the studio to the other end of the living-room. The floor here is a continuation of the oak parquet in the living-room and the section may be isolated from the living-room by folding screens faced in gaboon mahogany on the studio side and oak on the living-room side.



FIRST FLOOR



FIRST FLOOR THROWN OPEN BY FOLDING BACK ALL PARTITIONS

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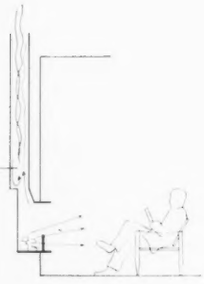
HOUSE AT HAMPSTEAD



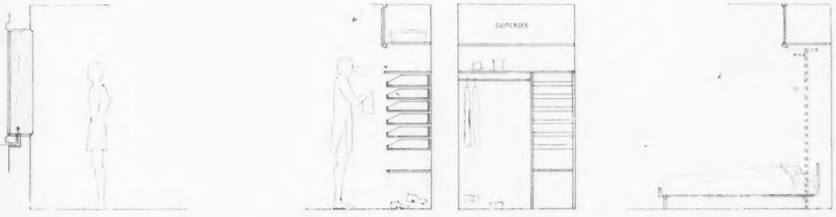
The living-room has folding and sliding glazed doors opening on to a balcony on the whole of one side. The opposite wall is panelled in waxed oak, continued in the folding partition which separates the studio and living-room. 7, the end wall, also panelled in waxed oak, with paintings by Max Ernst and Ozenfant. The fireplace is raised from floor level—see sketch above—and recessed in a curved screen finished in natural plaster, behind which lighting fittings are placed. Another partition encloses the study, reached by a door from the living-room. The built-in book shelves in the study are backed on the living-room side by a rectangular frame, 8, for the display of objects and paintings. The painting seen on the right is by Max Ernst and the drawing on the left by Ursula Blackwell. 9, the living-room seen from the studio. A marked characteristic of the room is the carefully studied relationship between the proportions of the rectangular fireplace, screen, and display frame and those of the room itself.

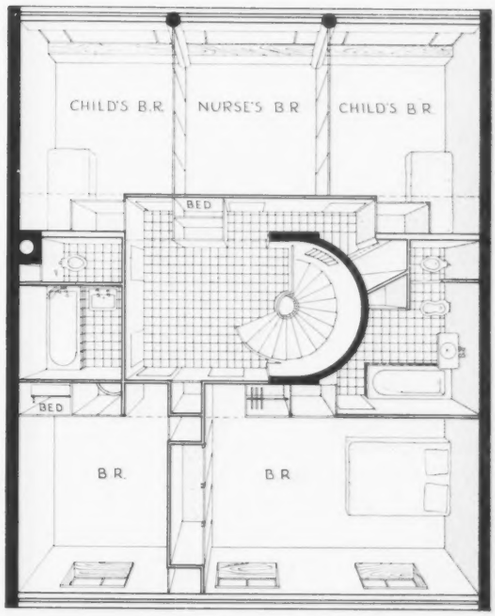
9

By Ernö Goldfinger

Second Floor

On the north-east side are two bedrooms with a dividing wall composed of built-in cupboards for each room. The small guest's bedroom has a large cupboard in which the bed is hinged and into which it can be folded when not in use. The floor in both bedrooms is covered with a grey carpet. The main bedroom has one wall distempered off-white and another in duck-egg blue. On the south side two nurseries are grouped on either side of a nurse's room. Folding partitions between these rooms can be thrown back to make one room, 10. The walls are painted in yellow, Wedgwood blue, white and red ochre and in each child's room one wall is left in natural plaster for the child to draw on. 11, a bathroom. The walls are painted white and the floor and side of the bath are covered with yellow asphalt tiles, similar to those on the adjoining landing. The sketches below show, on the left a permanent ventilation inlet under the bedroom windows, the built-in cupboards, centre and right, the folding bed in the guest's room.





SECOND FLOOR

NURSERY PORTION OF SECOND FLOOR WITH PARTITIONS FOLDED BACK

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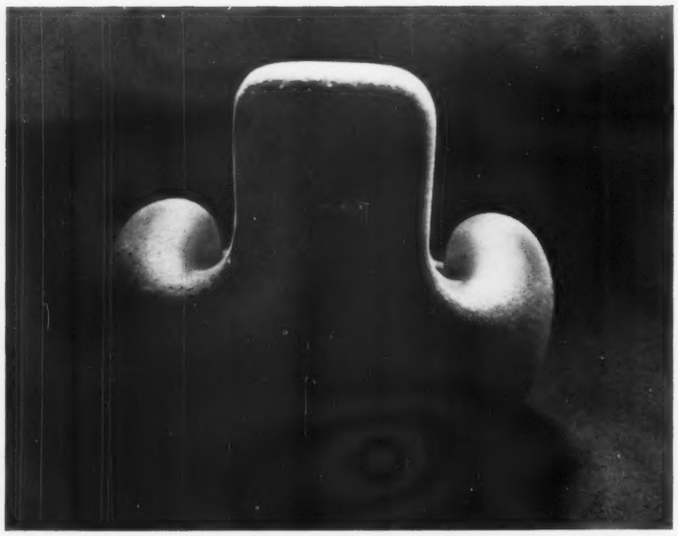
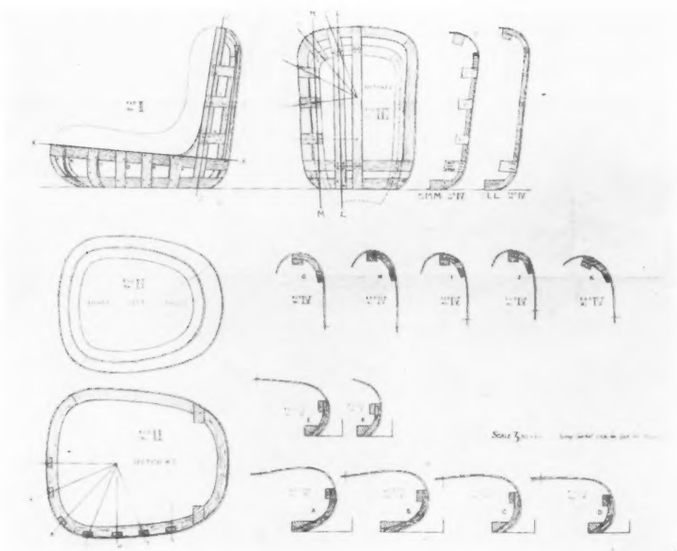
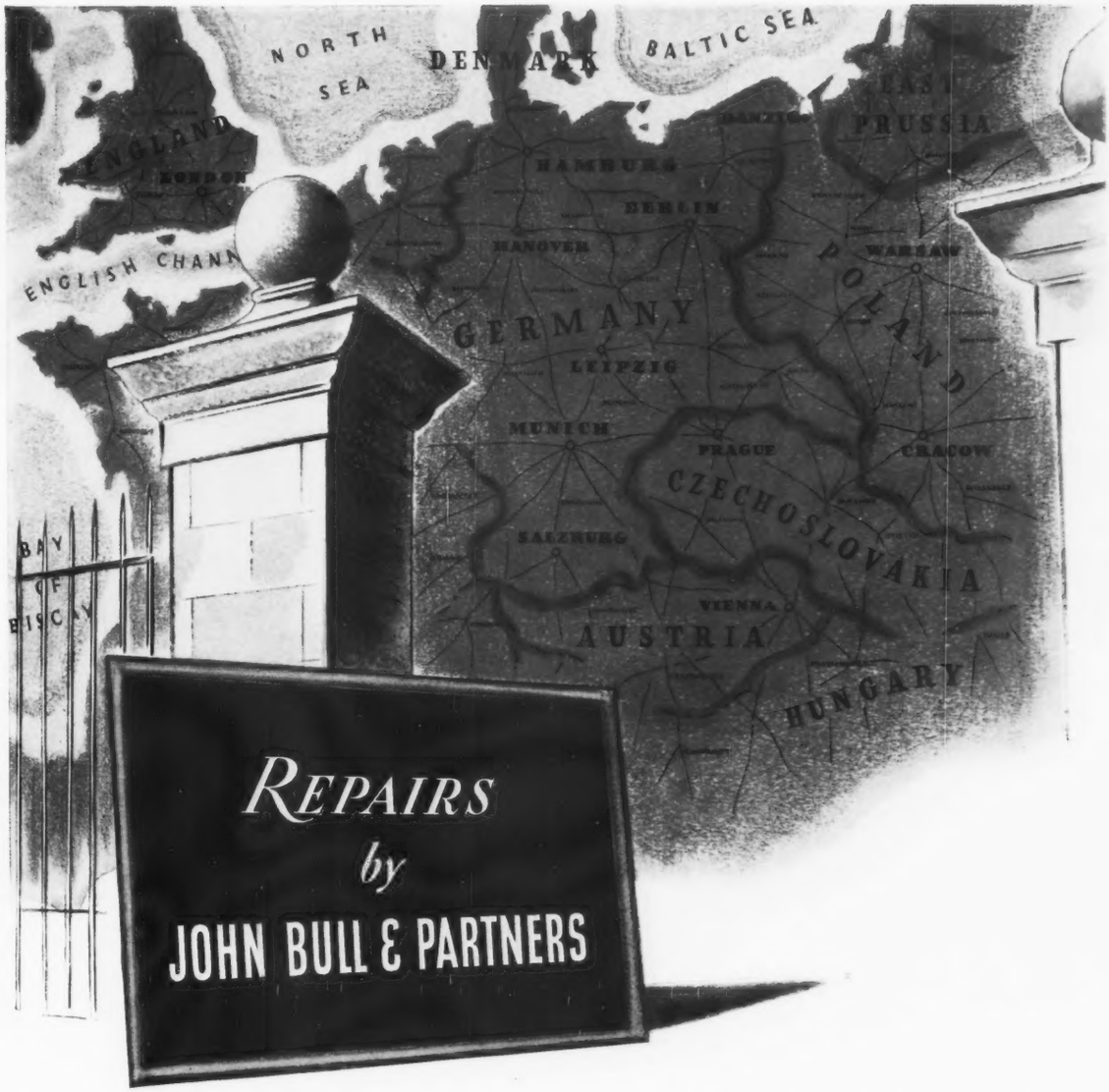


In furniture designed on normal principles the structural units, arms, legs and back, dictate the form; but in these chairs, designed by George Churchill, a sculptor, the structure is adapted to a preconceived form, an internal frame being built up as with a boat. The chairs are not claimed to be functional therefore in the accepted sense of the term, nor are they cheap or in any way capable of mass production.

The method of construction is as follows. A 1½ in. scale model is made in clay from which to obtain general measurements. Pieces of wood are then glued up and carved to make an accurate 3 in. scale model. The various sections which are to form the structural frame are chosen and measurements taken by fitting cardboard templates over the model. These are then traced on a sheet of paper and the construction worked out in detail as shown in the drawing below. Full size ply templates are then made for the required shapes and the birch frame of the chair is mortized and tenoned together. The seat is sprung and the remaining shape is stuffed with horsehair and the chair finally covered in a suitable material. The chair moves on rubber tyred wheels sunk into the frame, leaving the chair ½ in. from the floor.

A Sculptor's Furniture





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P.A. 16

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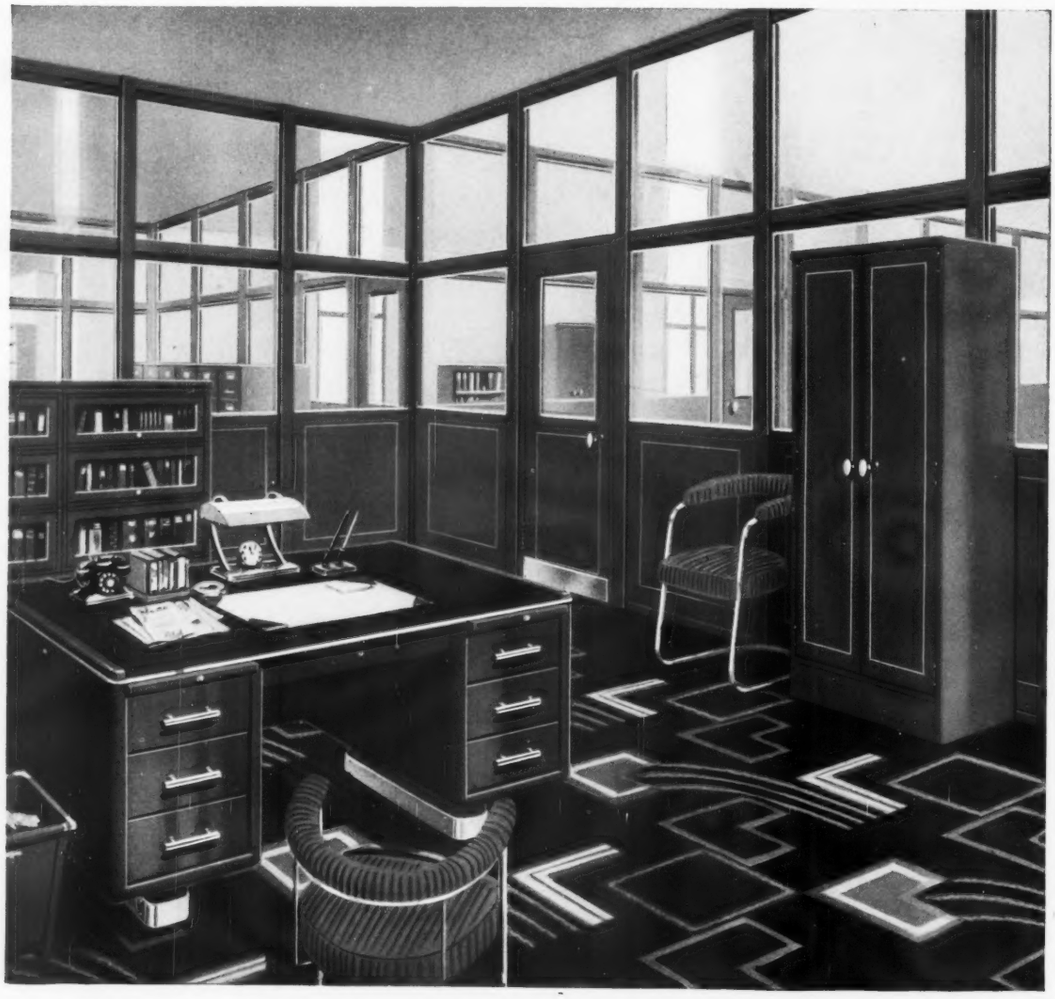

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The Delights of Enthusiasm

Pécuchet made several rough sketches, using his box of compasses. Bouvard gave him advice. They arrived at nothing satisfactory. Happily they found in their library the work by Boitard entitled *The Architect of the Garden.*

The author divides gardens into an infinity of styles. There is, in the first place, the Melancholy or Romantic, which is distinguished by everlastings, ruins, tombs, and an " ex-voto to the Virgin, indicating the spot where a cavalier, has fallen under an assassin's dagger." The Terrible is constructed with overhanging rocks, shattered trees and burnt-out cabins ; the Exotic, by planting Peruvian torch-thistles " to bring back memories to a settler or traveller." The Pensive must provide, like Ermenonville, a temple to philosophy. Obelisks and triumphal arches characterise the Majestic ; moss and grottoes, the Mysterious ; a lake the Poetic. There is even the Fantastic, of which the finest specimen was lately to be seen in Württemberg, for there one encountered successively a wild boar, a hermit, several tombs, and a boat which left the bank of its own accord, in order to convey the visitor to a drawing-room where jets of water drenched him as he lay down on the sofa.

In the face of this wonderland, Bouvard and Pécuchet experienced a kind of vertigo. The Fantastic seem to them reserved for royalty. The temple of philosophy would be a cumbrance.

The ex-voto to the Madonna would lack significance, seeing there were no assassins, and, so much the worse for the settlers and travellers, American plants were too expensive. But rocks were possible, as well as shattered trees, everlastings and moss ; and, with growing enthusiasm, after much experiment, helped by a single handyman and for a trifling sum, they made for themselves a residence that was unparalleled in the whole district.

The hedge, opening here and there, revealed the shrubbery, full of winding paths, like a maze. In the espalier wall they would have liked to make an arch, under which a view would be discovered. As the keystone would not poise correctly, there resulted a huge breach, with scattered ruins.

They had sacrificed the asparagus to build an Etruscan tomb in its place—that is to say, a quadrilateral in black plaster, six feet high and resembling a kennel. Four young firs flanked this monument at each corner ; it was crowned with an urn and embellished with an inscription. In another part of the kitchen-garden a sort of Rialto spanned a pond, and they encrusted it with mussel-shells on the sides. The soil absorbed the water. Never mind, a cake would form at the bottom to keep it in.

The hut had been transformed into a rustic cabin, thanks to pieces of coloured glass.

At the top of the mound six trees, cut square, supported a tin gable with turned-up corners ; this was meant for a Chinese pagoda.

They had gone to the banks of the Orne to select pieces of granite, had broken and numbered them, and brought them back in a cart, then joined the fragments with cement, piling them one on top of another ; and thus in the middle of the lawn was a rock like an enormous potato.

Something was still wanting to complete the harmony. They cut down the biggest lime of the avenue (three-quarters dead already), and laid it full length in the garden, as though carried there by a torrent or struck by lightning.

Next day on waking, Bouvard had a surprise. The first two yews of the main walk, which the night before were still spherical, now had the form of peacocks, and a horn with two pot-buttons represented the beak and eyes. Pécuchet had been up since dawn and, trembling lest he be discovered, had clipped the two trees according to measurements by Dumouchel.

For six months the other trees behind them had been taking the shape, more or less, of pyramids, cubes, cylinders, stags or armchairs, but nothing equalled the peacocks. With generous praise, Bouvard admitted it.

Like all artists, they felt the need for applause, and Bouvard thought of giving a grand dinner-party.

. . . . . .

Almost at once they uncorked the champagne, whose popping led to further merriment. Pécuchet made a sign, the curtains opened and the garden lay revealed.

In the half-light it was somehow terrible. The rock, like a mountain, took up the lawn, the tomb made a cube in the midst of the spinach, the Venetian bridge a circumflex accent over the kidney beans—and the cabin beyond, a great black smudge, for they had fired the thatched roof to make it more poetical. The yews, in the shape of stags or armchairs, reached as far as the stricken tree, which extended from the elms to the arbour, where tomatoes hung like stalactites. A sunflower here and there showed its yellow disc. The Chinese pagoda, with its red paint, seemed like a lighthouse on the mound. The peacocks' beaks, caught by the sun, flashed fire, and behind the lattice, free of its boards, the dead level of the country bounded the horizon.

In the face of their visitors' astonishment, Bouvard and Pécuchet experienced veritable bliss.

GUSTAVE FLAUBERT

Bouvard and Pécuchet

(translated by G. W. Stonier and T. W. Earp : Jonathan Cape)

S. P. A. B.

The Georgian group may well point with pride to the headquarters of its parent body the Society for the Preservation of Ancient Buildings, at 55–57 Great Ormond Street, W.C.1. At the outbreak of war the Society evacuated to Richmond and transferred all valuables to Hughenden Manor, High Wycombe, but its latest Report records its return to Great Ormond Street. The existing panelling and the eighteenth century and Regency furniture in the building were bequeathed to the society by the late Mrs. Fitzgerald Stannus. The influence of the Georgian Group may perhaps be seen in the Report in the Society's concern over the coming destruction of the George Hotel, Winchester and that of the Clarendon Hotel, Oxford, recently illustrated in these pages. Both these are referred to in the Report as " historic inns," a description which could hardly be applied to the nineteenth century pubs illustrated in last month's issue of THE ARCHITECTURAL REVIEW though the best of these are just as much in need of preservation. Perhaps what is needed to save the Gin Palace is the formation of a subsidiary Victorian Group.

Evacuation in Peace-time.

One of the consolations for having to suffer an emergency such as a war is that it often compels a lethargic administration to undertake planning of permanent value, and thus the rate of social progress is accelerated. The evacuation of children from vulnerable areas particularly invites the kind of planning that takes peace-time needs into account, and as a change from propaganda of merely war-time application one can recommend an exhibition at number 94 Wimpole Street in which the peace-time possibilities of evacuation are emphasized almost to the exclusion of war-time expediency.

The exhibition shows designs for various types of permanent evacuation and holiday camps, the work jointly of Ernö Goldfinger, Mary Crowley and Anne Parker. The all-important details of lay-out and equipment have been thoroughly studied, and the spirit in which the designs have been made cannot be shown better than by quoting the authors' own words about one of their schemes : a village settlement for mothers with children under five years :

" The most urgent of all evacuation problems has been proved to be that of mothers and small children. It is assumed that the husbands' employment necessitates their separation. Camps with large dormitories would be unsuitable for these people, and it is suggested that small communities on the scale of family groups, with privacy as well as social amenities, are necessary. These should be planned near an existing village or market town, so that the life of the neighbourhood may be shared.

" The scheme is planned for about twenty families, and includes a central building with a nursery school for about forty children under five years, supervised by a trained teacher and helpers, a recreation room which can be used as a small village hall, a dining-

BYGONE RICHMOND

Although this picture is entitled "View from Richmond Hill" it will be noticed that it is not the conventional view that has been represented so many times by painters of all centuries, that looking westwards up the broad reach of the Thames. Instead it looks *northward*, towards Kew and Syon House, the latter being visible in the middle distance. The same view would be impossible nowadays, because of the buildings in the way. It was painted about 1720 by John Wootton and was lent by Mrs. Basil Ionides to the recent exhibition entitled "Bygone Richmond" at Streatham Lodge, Sheen Road. This is a fine Queen Anne house, and two of its panelled rooms were furnished with a collection of period furniture and pictures, arranged by Clifford Smith and Oliver Hill. In other rooms was hung a collection of prints and pictures of early Richmond. Exhibitions of this sort should do much to arouse local interest in local traditions and architectural treasures. It is planned to organize similar exhibitions in other localities, beginning with Chelsea. (Country Life photograph.)

room and canteen, and a small welfare clinic, etc. The children will sleep with their mothers in bungalows of varying sizes according to the number of children in the family, but in each case with accommodation for two or three mothers to keep one another company. A Warden and his wife would organize the whole community and supervise the work of the household and the garden. The mothers would help with the care of the children and with the domestic work and the activities of the recreational centre. There would thus be a close link with the life of the neighbourhood through the hall, the school and the welfare services. The central block could, in fact, be built in some cases without the bungalows, as a recreational and cultural centre for the use of the village and evacuees in conjunction with the billeting system, as it is evident that halls and places of recreation have already been commandeered beyond their capacity and must be supplemented. This would be of real and permanent value in peace-time as well as war-time. The nursery school would then be used as one of the much needed country nursery schools to which town children could be brought in relays for a month or so at a time."

King Charles.

"Many of our readers have, doubtless, seen the snug house-like hoarding recently placed round the statue of Charles I, at Charing Cross; and numerous have been the guesses as to its purposes . . ." These words, rather surprisingly, are quoted not from a recent newspaper but from *The Illustrated London News* of March 19th, 1853, and are possibly of interest in view of the photograph reproduced last month of the same statue in its war-time casing of corrugated iron. But the writer of 1853 goes on to explain that the purpose of the hoarding is to enable a cast of the pedestal and statue to be taken for the new Crystal Palace at Sydenham. He describes the scene inside the hoarding, of which he gives an illustration, reproduced on this page, in the following words: "The operation of casting the pedestal is being carried on beneath the flooring, which is on a level with the top of the pedestal. The scene itself, when sketched by our artist, was most singular; the bronze effigies of King Charles and the upper part of his horse seeming to issue from a rough misshapen mass of plaster. In the background, the upper portion of the King's figure, in the snowy whiteness of new plaster, was being scraped from the incidental roughnesses and finished on the spot; whilst portions of moulds, sacks of plaster, a charcoal stove, ladders, and the miscellaneous appliances necessary to the casting—all white with plaster—were piled about, or placed most conveniently for use; and the bit and bridle, taken from the statue, were hanging on the sides of the hoarding." He adds: "The taking of the cast has been confided to Mr. Brucciani, and the work is now in progress. The *mould* of the statue (horse and figure) is completed; it required three tons of plaster, and ten hundred weight of iron. The greater part of the statue is also cast from the mould, and has further taken one ton and a half of plaster. The statue will be supported on the pedestal by irons, two inches square, weighing upwards of seventy pounds each, and carried through the legs into the body of the horse."

Buried Treasure.

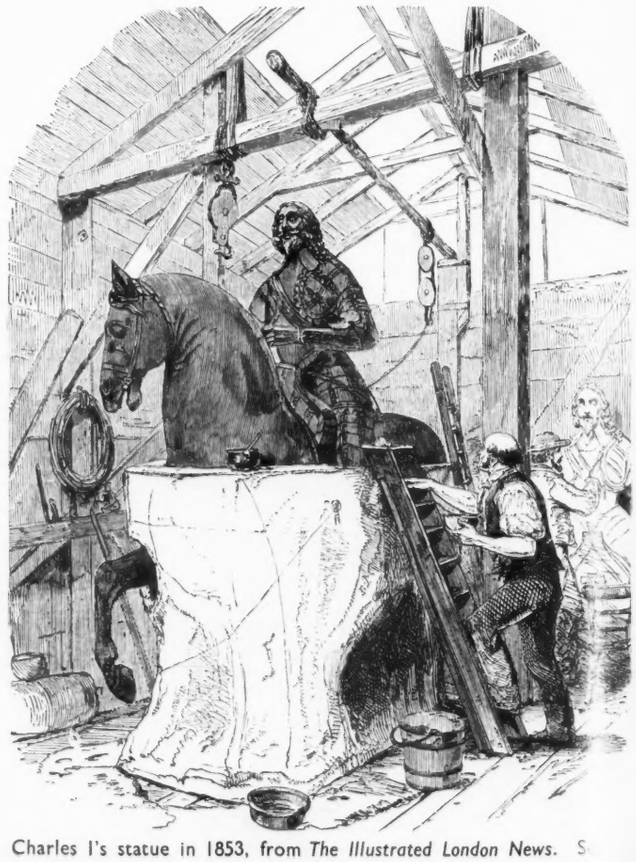
"A few years ago I went in search of an important eighteenth-century correspondence. In the Muniment Room of the Castle we opened box after box, and bundle after bundle: and we found nothing but bills. I said to my friend: 'I have heard that when one goes up in a balloon, the last sound which reaches one from the earth is the barking of dogs; apparently bills play that part on our final journey.' Bills, accounts, rent and pay-rolls, etc. abound in almost every old mansion or estate office; but naturally they are fullest and most explicit where there was a ramified administration, and expecially during minorities. . . . What a number of things can be read from household and estate accounts! You can see how the people dressed and how they furnished their rooms, and what they ate and drank; what they paid for their purchases; where these were made (and this opens up the subject of London shops, their character and location); who served in the household, and for what remuneration; how the people travelled, and how they educated their children; what books they had, what pictures and music."

These words are from L. B. Namier's review in *The New Statesman and Nation* of a recently published book *The Russells in Bloomsbury*, 1699–1771* by Gladys Scott Thomson, based on surviving documents preserved by the Russell family. They remind us of the wealth of new and revealing information that must still lie hidden in the archives of numerous families. They would not all cast their searchlight so wide; but in the sphere of architectural history alone the amount of information that could be gleaned from the domestic records of the great estates would probably be prodigious. Some work has been done on this subject, but shall we have to wait long for access to such papers as must certainly exist dealing with, for example, the Ladbroke, the New River, the Portland and the Westminster estates, and for other investigators as indefatigable as Miss Scott Thomson?

Built-in Furniture.

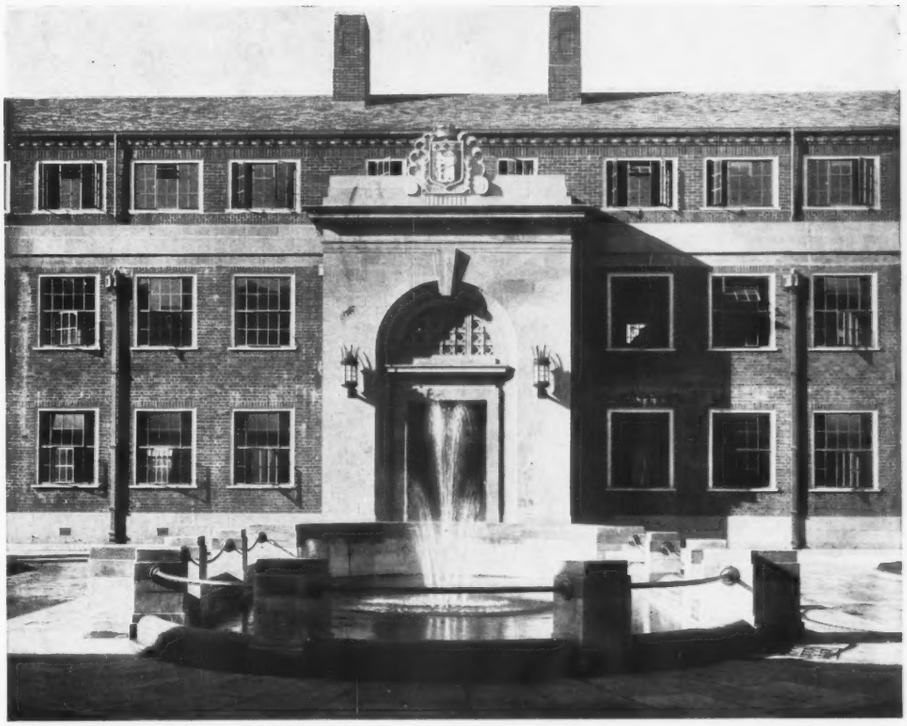
The two photographs of built-in furniture published in the last issue as by Mr. Frank Scarlett should have been attributed to H. W. Binns and Frank Scarlett. The furniture was executed by George Churchill.

* Jonathan Cape. 15s.



Charles I's statue in 1853, from *The Illustrated London News*. See note on this page.

THE COUNTY OFFICES, WARWICK



Architect: A. C. Bunch, F.R.I.B.A., County Architect. *Contractor*: Edgar Crowder

WATER STORAGE RESERVOIR FOR FIRE FIGHTING.

IT was necessary to provide a reservoir to supply water in case of a lack of pressure in the fire hydrant mains, and it was a happy thought to make an architectural feature of the pool that serves this purpose. The importance of making sure that there should be no failure of this auxiliary supply needs no emphasis, and it is a tribute to the proved efficacy of 'PUDLO' Brand cement waterproofer that it was chosen for this work. A copy of the Specification No. 5, which describes the application of a waterproof cement mortar lining, such as was used in this case, will be sent, post free, on request together with a copy of the Handbook of Cement Waterproofing.

'PUDLO'

BRAND

CEMENT WATERPROOFER

This pond was constructed eight years ago and remains perfectly watertight to-day, when events have emphasised the wisdom of its provision. Many other emergency reserve water tanks are being waterproofed with 'PUDLO' Brand cement waterproofer, and will certainly prove just as satisfactory as this example.

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Trade News and Reviews

By BRIAN GRANT

Forward Planning.

It is said that scientific and industrial progress in a country at war is always greatly accelerated; scientists, engineers and technicians generally become key-men and every sort of encouragement and stimulus is given to them in their work. Officialdom, aroused from its ordinary state of somnolence, is apt to discover that in a state of emergency the internal organization of a country is liable to be strangled by that particular brand of red-tape which is so much in evidence in the leisurely times of peace.

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The politician takes a back seat, the industrialist moves into the front bench . . . that, at least, is how it is supposed to work but the professional politician, vain and irrational creature, clings like a limpet to his seat of office and is loath to give full rein to those whose qualifications best befit them for the task in hand.

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There are many who hold the view that rapid evolution created through war-time emergency is more of a liability than an asset, they will tell you that as a result of the 1914–1918 debacle the world found that it had by 1919 reached a state of development so advanced as to be dangerously embarrassing and it will not be forgotten that the political cry of this country in that year was "We must get back to normal!" Throughout the war years we had been promised "a land fit for heroes," never again were we to return to the evil dilatory ways of pre-war Britain; muddling through was over and done with and all the social injustices that went with it. Victory had gained for us not only the conquest of our enemies but the realization of our own imperfections. Really, it all sounded simply perfect and perfectly simple and we received an unpleasant shock when we were suddenly told that we had to "get back to normal"—that very same pre-war normal our politicians had so boastfully been deploring.

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The Building Industry in the present war is faring badly. Only a small section of it has been merged into the war-machine. This small section is working at high pressure and in order that it might be able to carry through its work with expedience and a necessary economy in the use of materials many new forms of construction have been evolved. It seems probable that the war influence may drastically effect building technique and even design and planning. The extent of such influence depends on how the war goes; if it is a long war or if it terminates in an insecure peace then the influence is likely to be considerable, and it is not sufficient that only those architects, engineers and builders actually engaged on present work should be acquiring knowledge and practical experience of the new technique involved. What may be the effect of the war on post-war building and town planning is a subject for immediate study and, so far as it is possible, the industry as a whole, and architects in particular, should be set to work now on a comprehensive scheme of forward planning.

Architects and Manufacturers.

It seems rather natural that contact between architects and manufacturers should have been seriously disrupted. For one thing, architects, except those engaged on war building, have little business to place and you cannot sell bricks and tiles and paint and rubber flooring to an unemployed architect. But it seems to me that manufacturers would do well to extend rather than diminish their contact with architects, they should endeavour to build up and establish a closer co-operation and working partnership than has ever existed in the past.

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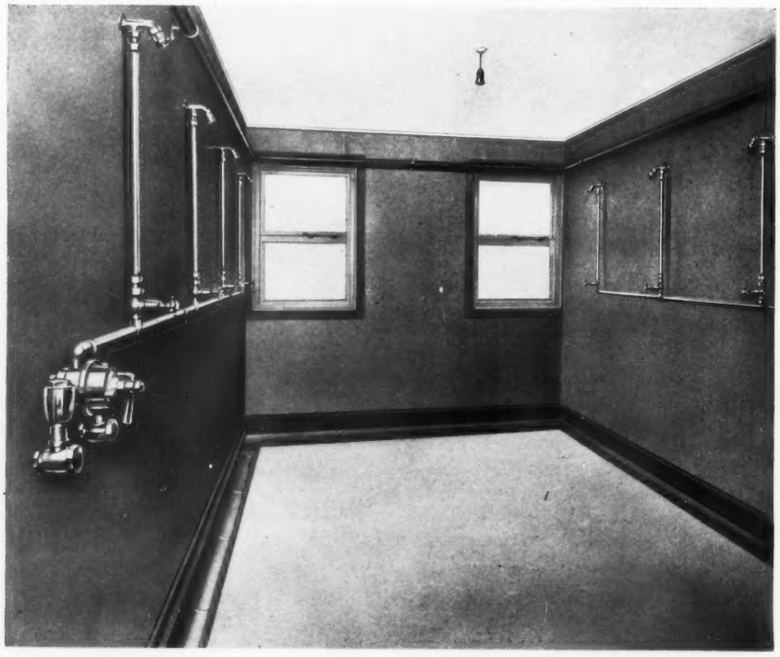
To elaborate my meaning let us consider a particular set of manufacturers—I make a random selection—say, the manufacturers of building boards (plasterboards, insulating boards, wall-boards). I believe that the manufacturers



Shower-room in an evacuation camp somewhere in England. A few technical facts regarding the shower installation are given on page xxiv.

GLENFIELD
SELF-CLOSING TAPS

PREVENT WATER WASTE

When water supplies are freely available and taps are liable to be left running after use, the prevention of water waste is a serious matter, and the problem is of even greater importance in hot water systems where the additional expense of heating the supply is involved.

Glenfield Non-concussive Self-closing Taps offer a perfect solution of this awkward problem. Unlike other designs of self-closing taps, Glenfield Taps are not operated by springs, but are under hydraulic control, with consequent great smoothness of operation and absolutely non-concussive action.

These taps are made in a wide range of patterns for installation in baths, lavatory basins, etc., for foot and automatic foot operation, etc., and can be had in white metal or bronze, polished, chromium or nickel-plated, in all sizes from ⅜ inch to 1½ inch. All are tested to 250 lb. per square inch prior to despatch, and can be relied on to give long, reliable and trouble free service.

We shall be glad to send copies of our illustrated leaflets "Non-concussive Self-Closing Water Taps" and "Glenfield Combined Taps and Drinking Fountains" to any architect, post free on request.

Glenfield

GLENFIELD AND KENNEDY LIMITED KILMARNOCK

A ward in a recently completed emergency hospital designed by J. M. Sheppard and Partners. The ceiling is lined with plasterboard suspended by the "Gypstele" method in which the sheets are held in a light framework of metal strips. This effects an economy of more than 50 per cent in ceiling joists.

of building boards are among the fortunate few to be working at high pressure, meeting a demand that is almost in excess of supply. Whatever contact they might establish with private architects today is unlikely to result in immediate business, but such contact, intelligently made by representatives with a practical knowledge of their materials, is likely to ensure a much wider use of building board in the post-war building boom—and it seems safe to predict such a boom. And, not only would such contact ensure a wider use of building board but also a better use. Now is the time to talk to architects, they have time to listen and time to interest themselves in materials and their possible range of future uses. Indeed, manufacturers would be wise to employ architects on practical research work, examining the special nature and characteristics of a material and evolving new and improved methods of application.

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Manufacturers, and architects too, would do well to consider this aspect of forward planning. Co-operation between them is seldom as close as it should be and in present circumstances, when contact will not merely be "seller meeting buyer," they can co-operate in a useful practical and interesting way to their mutual benefit.

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The two photographs accompanying these notes show some of the present uses to which building board is being put. The first is a shower-room in an evacuation camp. Of timber construction, the shower-room is lined internally with waterproof asbestos sheet, the floor is of concrete with a tiled skirting trough. In many of the camps the walls are tiled to a height of 4 or 5 feet.

•

Leonard-Thermostatic Water Mixers.

In this particular camp, as in a very large number of others, Leonard-Thermostatic water mixers have been installed to serve the battery of showers. Normally, 8 mixers to a camp are specified, each mixer serving a range of four or five showers; by this arrangement unnecessary piping is eliminated and the temperature of the range of showers is controlled from a single mixer, also it avoids water wastage due to inaccurate mixing by individuals and obviates the danger of scalding should there be any interference with the cold water supply. There is a locking device on the temperature control so that the temperature at which the showers deliver is set at a safe maximum and cannot be interfered with. Particulars of such shower installations can be obtained from the manufacturers Walker, Crosweller & Co., Ltd., Whaddon Works, Cheltenham, or 6, Gordon Square, London, W.C.1, or from Messrs. Dent & Hellyer who carried out the installation.

Gypstele Suspended Ceilings.

The second photograph shows a ward in one of the first emergency hospitals to be completed under the direction of J. M. Sheppard & Partners, architects. Construction conforms to the standard design adopted for emergency hospitals. Plasterboard is employed as a ceiling lining and the "Gypstele" method of suspension has been incorporated in order to effect economy in timber, curtailing by at least 50 per cent. the need for wooden ceiling joists—the sheets of plasterboard are held in a light framework of metal strips.

This is a form of ceiling suspension that can be adapted to many different forms of construction and is far from being a "temporary" finish suitable only for buildings of an impermanent character; it was introduced just prior to the outbreak of war by Messrs. Honeywill & Stein from whom working drawings and all details may be obtained. It should be noted that the war-time offices of Messrs. H. & S. have been transferred to Great Burgh, Epsom, Surrey; telephone Burgh Heath 741, 2 and 3. ("Burgh" pronounced as in Edinburgh.)

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Exhibition on Paper.

This year the Ideal Homes Exhibition will be held neither at Olympia or Earls Court—it will be an Exhibition on paper and one, therefore, that you will be able to import to your own fireside, though you will have to forego the pleasurable vision of Mr. Yerbury's young ladies (in the flesh, at any rate) and it seems unlikely that the Food Section on paper will be able to provide free samples for the tit-bit mongers.

Only twice in 32 years has the suspension of the exhibition been necessary, in 1914 and now in 1940, both suspensions having been "made in Germany."

This exhibition on paper will be published under the name "The Ideal Homes Annual," it will be edited by Geo. H. Grimaldi; the exhibition architects, Ian Jeffcott and Roy Goodall, are the technical editors; it will cost one shilling and is likely to be a fairly weighty bob's worth; publication date—sometime early in April.

•

A.R.P. and the Gas Industry.

War-time comedians have been relieved of the arduous task of re-hashing the old, old "mother-in-law" kind of fun and humour. A red nose, a raised eyebrow, any old reference to A.R.P. and the house rocks with merriment from elegant stall to plebeian gallery. It is not improbable that the defence organization in this country will in course of time be rewarded with some measure of the respect due to it and the cheap, unthinking jibe will go out of fashion. This is not by way of

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Harefield Sanatorium

Typical use of Teak in modern scientific laboratory. (Joinery by Geo. M. Hammer & Co., Ltd.)

Thanks to the natural oil which impregnates its fibres, not only is Teak non-corrosive in contact with metals, but it is itself, in an exceptionally high degree, resistant to the action of acids and fumes. This particular property of Teak, as well as its powers of resistance to repeated wetting and drying, make it the only satisfactory timber for many types of construction.

For fixtures and fittings in scientific laboratories, for benches, tanks and gratings in photographic darkrooms and factories where chemical processes are carried on, for the construction of battery cases and fume-ducts, Teak should always be specified.

WAR-TIME SUPPLIES OF TEAK

Teak is officially recognised as an essential war-time import. Ample supplies are available and the price remains moderate.

Teak—Tectona grandis

The only true Teak is Tectona Grandis. Beware of other so-called "teaks." These woods are not TECTONA GRANDIS and therefore are *not* Teak. They do not possess the properties of Teak.

BURMA TEAK SHIPPERS

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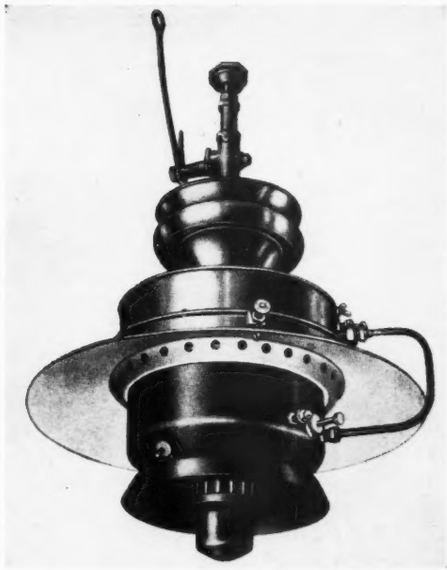
BURMA TEAK

Stoneham & Kirk

handing a large bouquet to those responsible for Home Defence organization, they have earned many a brick-bat, but it will generally be found that those who criticize most are the least entitled to offer criticism. How simple it is to be derisively and destructively critical of other peoples' efforts; constructive criticism, the only kind worth listening to, is seldom forthcoming from the sort of people who have the loudest bark. When the story of A.R.P. is fully told it will be found that many hundreds of thousands of ordinary modest folk have voluntarily and cheerfully submitted to considerable inconvenience and discomfort in order to be of service to the community; that there has been misdirection, muddle and the inevitable modicum of racketeering is not the fault of the rank and file. For those interested in the work of the Home Defence services the British Commercial Gas Association have produced a small brochure: it has been published, of course, to render an account of the Gas industry's services to A.R.P. and it will be of most interest to those who are actually concerned with the equipment of Home Service depots and emergency buildings.



A gas lamp with the approved type of fitting for war-time street lighting.

•

Little Mr. Therm always was a genial and rational propagandist and this brochure, one of his earliest "steel-helmeted" efforts, is true to form. Gas appliances for heating, cooking and hot water supply are playing a major rôle in A.R.P. and the large number of examples illustrated in the brochure are not "show" jobs, they demonstrate the practical and economical uses of gas as a fuel for emergency quarters of every description.

The gas industry, with over three-quarters of a million street lamps under their supervision, have had to face up to the black-out problem and the accompanying illustration shows the type of fitting now adopted as standard for

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WITH
"NULAC"
Britain's most popular Synthetic
ROBERT KEARSLEY & CO., RIPON, YORKS

A FEW RECENT CONTRACTS

Newcastle General Hospital.
Prestwich County Mental Hospital.
Emergency Hospital, Hexham, Northumberland.
Maternity Block, Dudley Rd. Hospital, Birmingham.
New Eye Infirmary, Sunderland.
Royal Cripples' Hospital, Woodlands, Northfield, Birmingham.
Liverpool Airport, Speke.
Philharmonic Hall, Liverpool.
Savile Row Police Station, London.
Employment Exchange and Inland Revenue Office, York.
Mansfield Hospital.
Employment Exchange and Inland Revenue Office, York.
Prince of Wales Hotel, Gateshead.
New Flats, 261 Upper Richmond Road, Putney, London.

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MAKERS OF THE FAMOUS FLUSH DOOR

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Made with the well-known enclosed steel pin and polished joints to give quiet, efficient and unobtrusive service with the minimum of friction.

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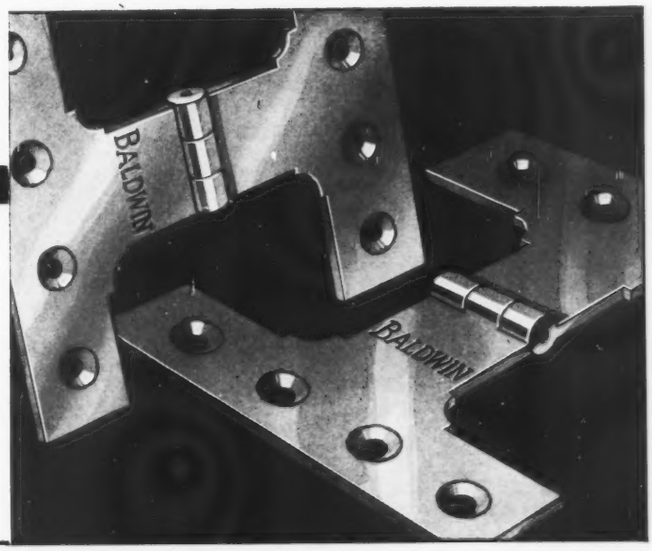

BALDWIN'S
Cast Iron Butts & Hinges
BALDWIN, SON & CO. LTD. STOURPORT-ON-SEVERN

war-time street lighting. The early introduction of Summer-time has made a whale of a difference to the black-out and I must confess that the present extent of my activity has enabled me in recent weeks to evacuate the metropolis in time to sink contentedly into a fireside armchair well before the official black-out hour. How efficient the new low intensity street lighting is I am, therefore, not in a position to judge; but if it has elevated the nocturnal traveller out of the fire into the frying pan it will have achieved something. And these days we must be grateful for quite minute mercies.

•

A second booklet issued by the B.C.G.A. deals with the problem of communal meals for evacuated children and provides practical information about the planning and equipment of central canteens. To what extent are communal canteens being established in reception areas?—I have found little evidence of development in this direction but the fact that this B.C.G.A. booklet is issued with a foreword by Earl de la Warr may indicate that plans are afoot for extension.

•

Ventilation in the Black-out.

Should the summer of 1940 prove to be as seasonable as its winter, it seems likely that there will be an unexpectedly large demand for small domestic electric fans. Sitting in a heavily curtained room with the windows open will be warm enough, but will the black-out permit us to have our windows open? The slightest breeze will be liable to disturb the curtains. As a precaution against breathless, clammy nights I would suggest that you give this little problem your immediate attention. On a broiling summer night a few months hence you may, perhaps, feel glad that you received and heeded this timely caution.

The Buildings Illustrated

Reconstruction and addition to two cottages—Sutton, Sussex.

Architect : **F. R. S. Yorke.**

The general contractors were Hoad and Taylor Ltd. Among the sub-contractors were the following : Noelite Ltd. (paving), Adamsez Ltd. (sanitary fittings), Parker Winder and Achurch Ltd. (private water supply), Best and Lloyd Ltd. and Troughton and Young Ltd. (lighting fittings), Ideal Boilers and Radiators Ltd. (radiators), Ferranti Ltd. (electric fires), C. E. Welstead Ltd. (metal windows), James Clark and Son Ltd. (decorative glass and glass wall coverings), Screeton Paintmaker (paint), Cole and Sons (Wallpapers), Ltd. (wallpapers), Gordon Russell Ltd. (furniture), Marion Dorn Ltd. (curtains), Dryad Metal Works Ltd. (door furniture, etc.), Arens Controls Ltd. (window control gear).

•

Three Houses, Willow Road, Hampstead, N.W.3.

Architect : **Ernö Goldfinger.**

The general contractors were Leslie Bilsby Ltd. Among the sub-contractors were the following : Bierrum and Partners Ltd. (reinforced concrete, proprietary reinforcement), Neuchatel Asphalte Co. Ltd. and Sika Francois Ltd. (reinforced concrete, waterproofing processes), Williamson Cliff Ltd. (brickwork, facing and common), Atlas Stone Co. Ltd.,

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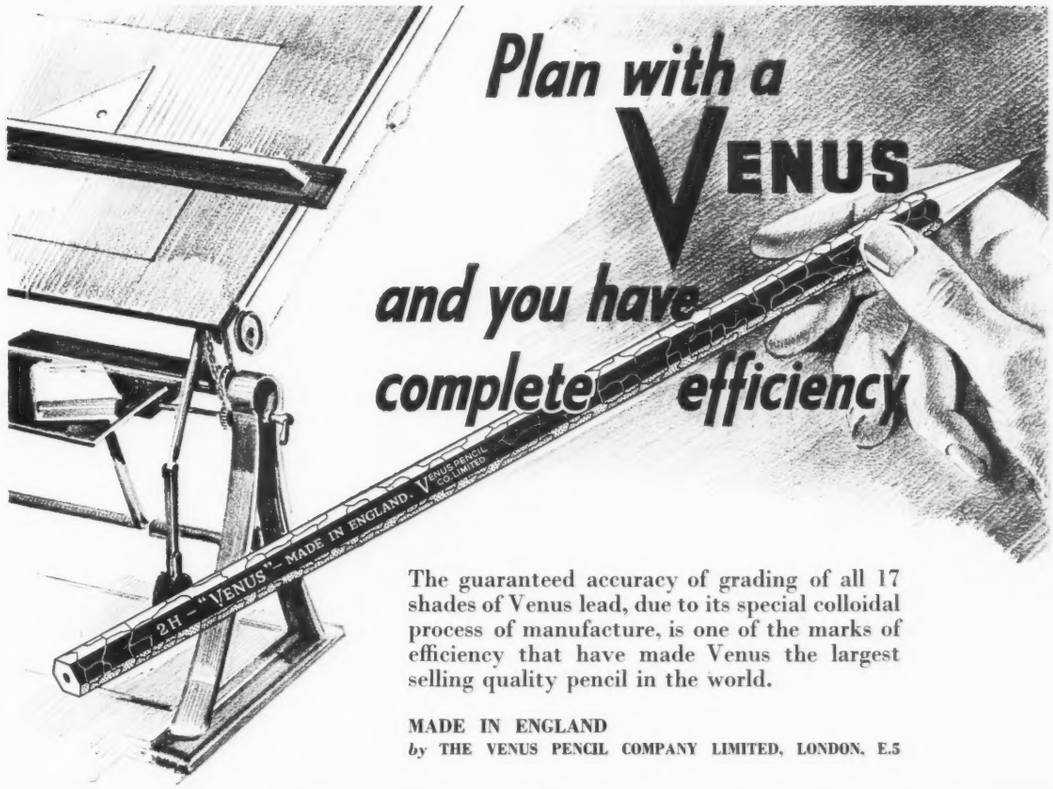

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Cinéphone Cinema, Oxford Street.

Architect: **R. Jelinek-Karl.**

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Centre Health Clinic, Bilston.

Architects: **E. D. Lyons, L. Israel and C. H. Elsom.**

The general contractors were W. Kendrick and Sons (excavation, foundations, reinforced concrete, structural steel, glass, plumbing, iron staircases, plaster, joinery, shrubs and trees). Among the sub-contractors were the following: Ragusa Asphalte Co. Ltd. (dampcourses, asphalt), Himley Brick Co. Ltd. and London Brick Co. Ltd (bricks), Tarmac Co. Ltd. (artificial stone), Ruberoid Co. Ltd. (special roofing and roofing felt), Building and Insulating Co. (Bimol blocks), Haywards Ltd. (domelight), Marbolith Flooring Co. Ltd. (patent flooring), G. N. Haden and Sons Ltd. (central heating), Bilston Gas Light and Coke Co. Ltd. (stoves), Claco Co. Ltd. (grates), Troughton and Young Ltd. (electric wiring and electric light fixtures, bells, house phones), Dent and Hellyer Ltd. (sanitary fittings), N. F. Ramsay & Co. Ltd. (door furniture), John Thompson Beacon Windows Ltd. (casements and window furniture), Gardiner, Sons & Co. Ltd. (folding gates, metalwork), J. Avery & Co. Ltd. (dark blinds), Rippers Ltd. (joinery), Roberts Adlard & Co. Ltd. (tiling), Kingfisher Ltd. (furniture and office fittings), G. H. Turner (clocks), G. N. Haden and Sons (water supply), H. N. Barnes Ltd. (signs).

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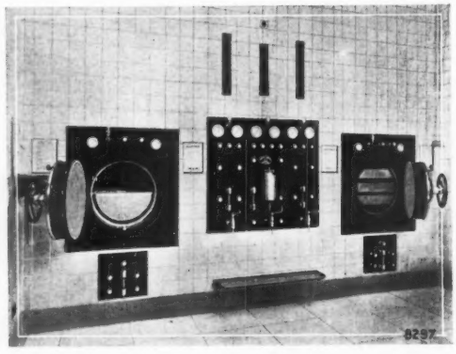

Fig. 8297—"Recessed" Dry Process, Bowl, Instrument Water and Saline Sterilizers, General Hospital, Warrington.

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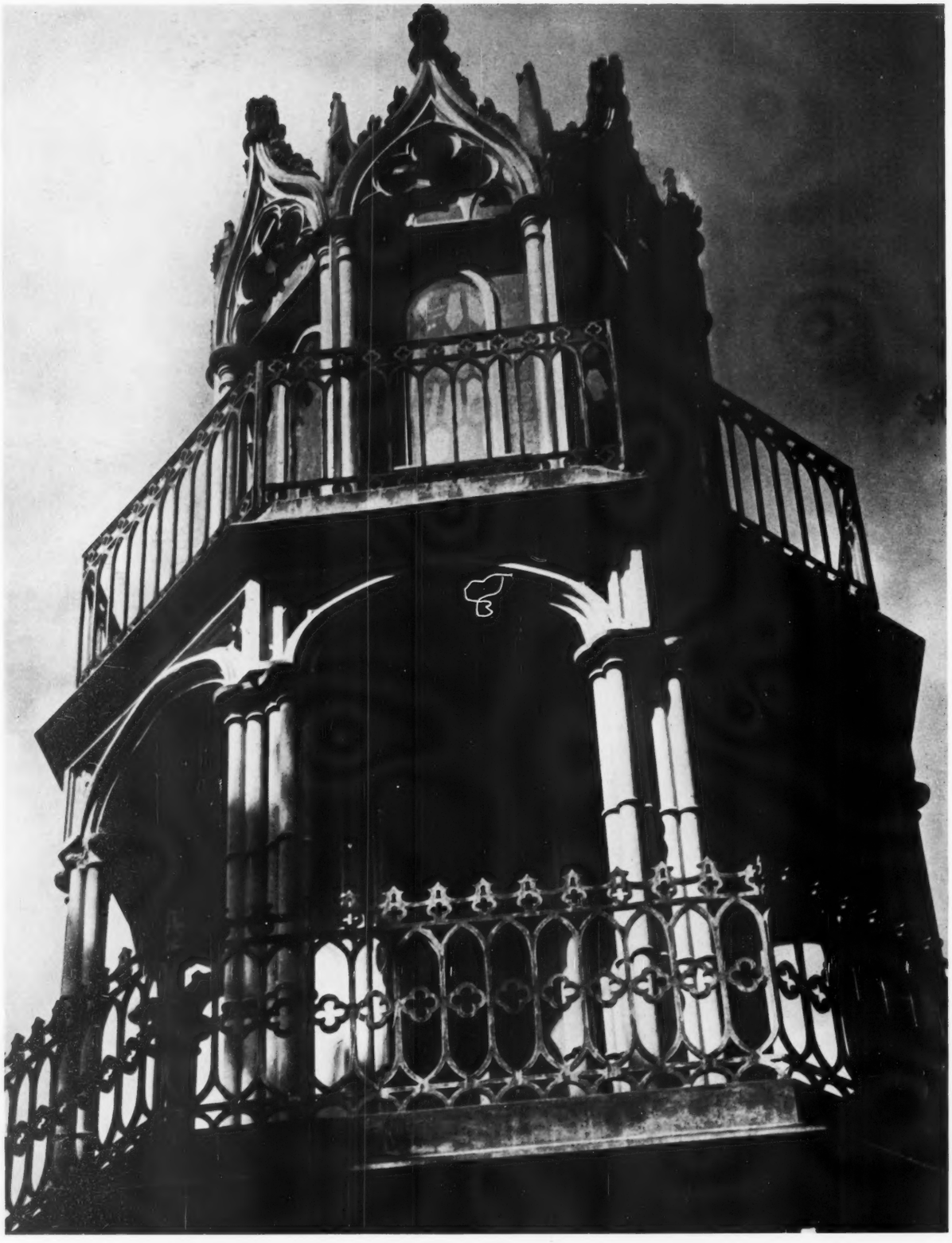


Probably the oddest and most spectacular collection of ornamental garden architecture in the world is that at Alton Towers, Staffordshire : oddest because of the queer conceits it exemplifies—a two-storeyed " imitation " of Stonehenge, a great sloping rock disguised as a cottage roof and streams that spring artificially from the summits of hills—and most spectacular both because of its situation on either side of a precipitous and richly wooded ravine and because of the genuine beauty of design shown in many of the individual buildings. This is the Gothic Temple which crowns a pinnacle of rock at one end of the valley. Alton Towers was laid out during the first three decades of the nineteenth century by the Earls of Shrewsbury. Since 1924 it has been owned by a company that keeps it up as a resort for holiday-makers from the Black Country.

"Alton Towers, viewed in the bright sunlight, with its rich turrets and Gothic windows, backed by the lofty *donjon* on which the flag proudly floats, seems almost like a fairy palace in the midst of a scene of enchantment. When we behold it with the orb of day throwing on it a flood of glory, whilst from a thousand throats is poured forth the sweetest strains of nature's minstrelsy (for the whole valley is filled with feathered songsters), the effect is thrilling.

'If heaven be ever felt below,
A scene so lovely, sure as this,
May cause a heart on earth to know
Some foretaste of celestial bliss.'—*Cowper*

"The visitor can return through the gates at which he entered, and will easily find his way to the Station."

From *The Official Guide to Alton Towers.* Price 3d.

STAFFORDSHIRE'S WONDERLAND

By R. P. Ross Williamson

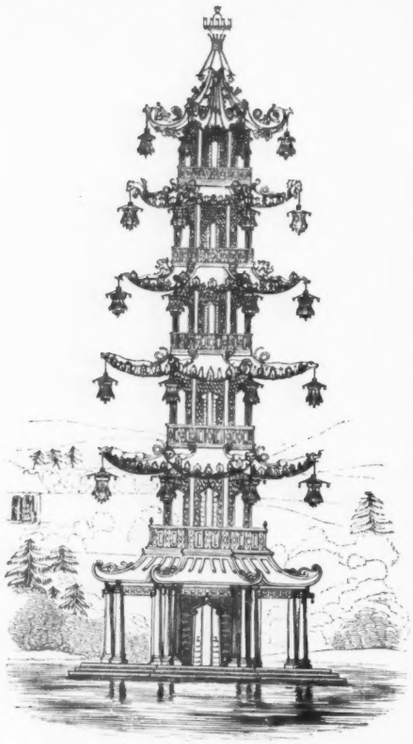
The Prospect Tower in the woods west of the mansion: an engraving from Loudon's "Encyclopædia of Gardening," 1834.

"ABOUT the beginning of the last century, the attention of the Earl of Shrewsbury was accidentally called to his Staffordshire property," says the local guide book. It is a good beginning to a story. It has the correct period savour about it. This is not the sort of accident that might befall a nobleman today. It is true that the discovered acres were not of the kind ordinarily considered profitable; their contribution to the immense revenue arising from the Earl's various estates could not have been an item of any importance. Gaunt, rocky and uncultivated, they formed an upland moor on the southern edge of the great massif which, running northward through the centre of England, eventually achieves distinction as the Pennines. This upland tract would appear a desert to an uncultivated, materialistic eye. To the eyes of the 15th Earl of Shrewsbury, which had seen Stourhead and Painshill, a desert which could be turned into a paradise. (And what, indeed, had either of these places to compare with the rich potentialities offered by the water-formed ravine which ran down its centre?) And it had another advantage, also not apparent to the undiscerning eye. The great upland range to which this seemed a pendant, was made for the most part of millstone grit and intractable limestone, hard to subject, expensive to drain. But these acres, for all their appearance, were borne by the soft red sandstone of the Midlands, easily drained, lavish in yield. This geological change-over, not particularly obvious to the eye, occurs about a mile north of the house. To all appearances the character of the country should be the same, from the Weaver Hills to where the upland drops away to the valley of the Churnet. It is a deception, and it is the reason why the richness of the vegetation at Alton comes as such a surprise to the stranger unaware of this fundamental change.

In 1814 Lord Shrewsbury began work. The beginning was quite simple. An Enclosure Act was passed. (High-handed procedure of this kind was a great help to landscape gardeners on the grand scale and, fortunately for posterity, full use was made of it.) He meant to go one better than anyone else and, since he was an immensely wealthy man, there seemed to be at least one good reason why he should succeed. For fifteen years, until his death in 1827, some hundreds of men were employed continuously on what must have been the most ambitious piece of work of its kind ever undertaken in the British Isles; unless we except, possibly, Powerscourt in the Dublin Mountains.

His Lordship had ideas; "more fancy than judgement," is the way Loudon describes it. But then Loudon was embittered. His advice had been sought about the final arrangement of the gardens and he had been snubbed: "Though he consulted almost every artist, ourselves among the number, he seems only to have done so for the purpose of avoiding whatever an artist might recommend." The rules, in short, were not observed and the rules governing garden design at this time were still strict. The various elements, the savage, the grand and the picturesque must parade, according to directions. The element of surprise, for example, so necessary a factor in contemporary garden design, might be incorporated in quite a number of orthodox ways, but when Mr. Loudon, visiting Alton at a fairly advanced stage of its progress, discovered ponds and lakes on the *summits* of hills, bridges without water under them and a watch tower purposely *not* built on the loftiest part of the domain, he was offended. And with some justification, for not only were the accepted canons outraged but the good sense of the

[Continued on page 160]



J. C. Loudon thus describes the original design for the Chinese Pagoda:

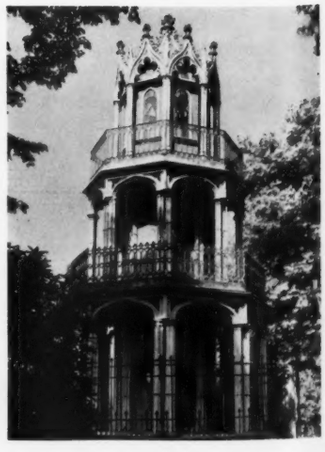
"It is placed on an island, in the centre of a small pond, and was to have been approached by a Chinese bridge richly ornamented. The diameter of the base of the pagoda is forty feet, and there were to have been six stories, the lower one of stone, and the others of cast iron. From the angles were to have been suspended forty enriched Chinese lamps, and these were to be lighted by a gasometer fixed in the lower story. Besides the lamps, there were to have been grotesque figures of monsters projecting over the angles of the canopies, which were to spout water from their eyes, nostrils, fins, tails, etc.: a column of water was also to have been projected perpendicularly from the terminating ornament on the summit of the structure, which, from the loftiness of the source of supply, would have risen to the height of seventy or eighty feet."

The Chinese Pagoda

This strangely designed fountain stands in the centre of a pond terraced out from the lower slopes of the south-east corner of the valley. Rivulets run down its spiral flutings. A small rustic bridge, seen in the foreground of the picture, carries a pathway that climbs through the rhododendrons to the Gothic Temple up above.

The Corkscrew Fountain

The Gothic Temple stands on a high point of rock at the extreme south-east corner of the valley. It can be clearly seen on the right-hand side of the engraving reproduced on page 160. Loudon describes it as having "the exterior ornaments numerous, and resplendent with gilding." See also the frontispiece to this issue.



The Gothic Temple

ORNAMENT AT ALTON TOWERS

What is oddly described as an " imitation " of Stonehenge stands on a tree-crowned bank on the eastern slope of the valley above the Conservatories, the domes of which can be seen in the engraving. The original is improved by the addition of an extra storey, and Loudon, not surprisingly, speaks of it as " a feature in artificial landscape which we have not elsewhere seen."

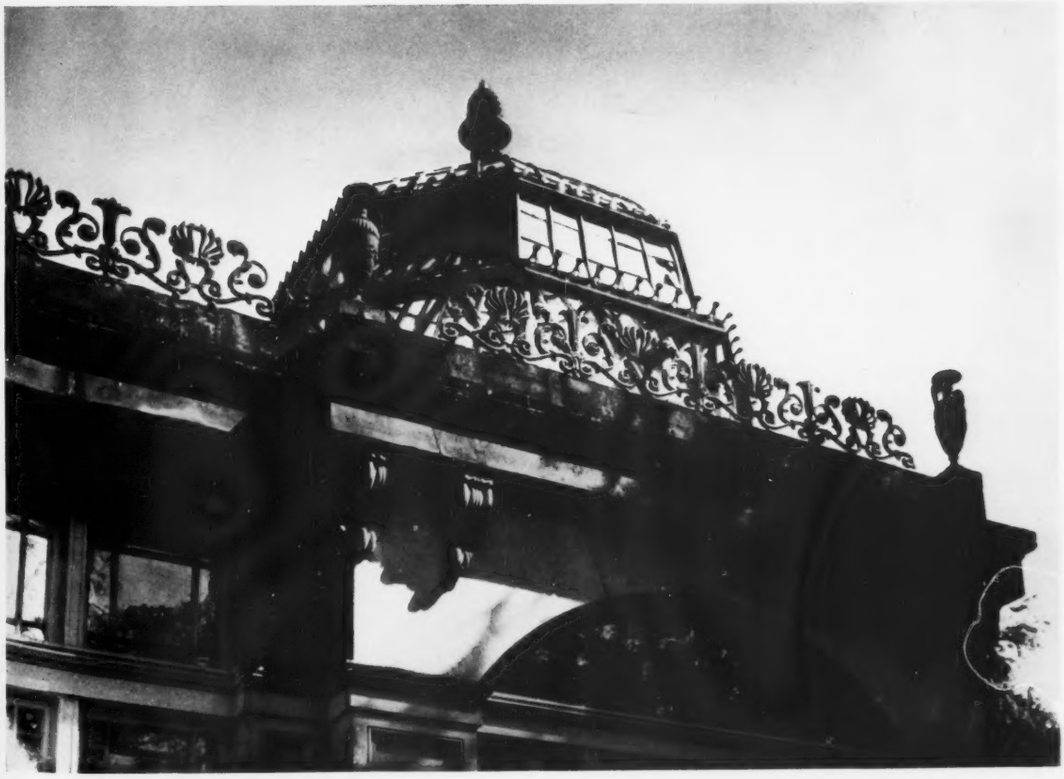
Stonehenge

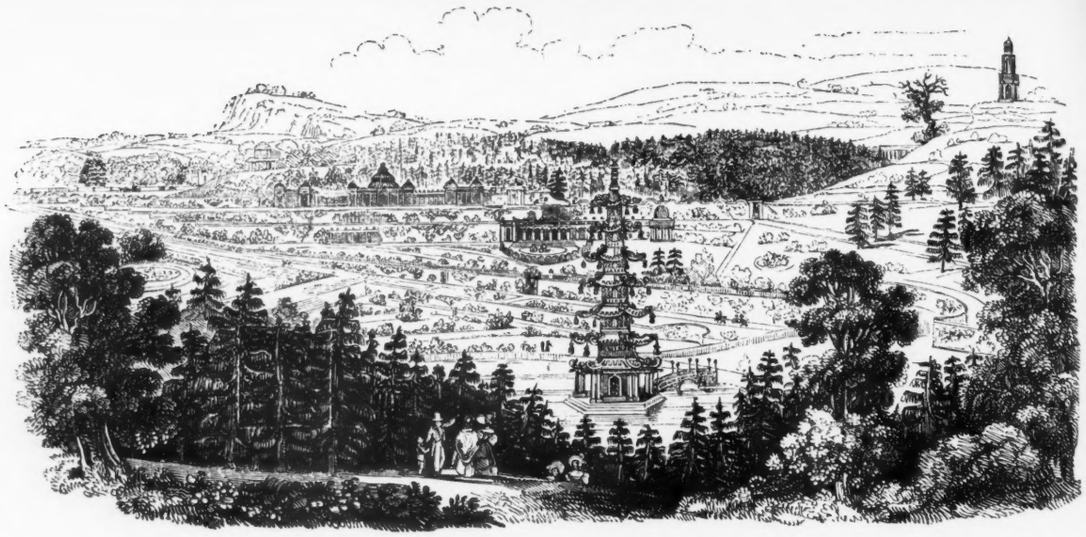
Below the main range of conservatories is a paved terrace walk, with a Grecian temple at one end, and a second terrace containing a second range of conservatories. The remainder of the valley, to the bottom, and on the opposite side, displays such a labyrinth of terraces, curious architectural walls, trellis-work arbours, vases, statues, stone stairs, wooden stairs, turf stairs, pavements, gravel and grass walks, ornamental buildings, bridges, porticoes, temples, pagodas, gates, iron railings, parterres, jets, ponds, streams, seats, fountains, caves, flower baskets, waterfalls, rocks, cottages, trees, shrubs, beds of flowers, ivied walls, rock-work, shell-work, root-work, moss houses, old trunks of trees, entire dead trees, etc., that it is utterly impossible for words to give any idea of the effect.

J. C. Loudon, writing in 1834.

The Conservatories

The magnificent range of Conservatories, " with seven elegant glass domes, richly gilt," were designed by Abraham, who was also the architect of the Pagoda and the Gothic Temple. Right, looking along the terrace on which the Conservatories stand, with a view across the centre of the valley. Below, a detail of dome and parapet. See also Plate iii.





The north side of the ravine-like valley which contains the gardens of Alton Towers; an engraving taken by Loudon from a drawing by Abraham, who was one of the many architects employed by the fifteenth Earl of Shrewsbury to lay out the estate. Abraham designed the magnificent range of domed Conservatories (see Plate iii and page 159). These can be seen half-way up the hillside in the background of the engraving. A number of the other exotic monuments that give these gardens their character can also be seen: namely, the Pagoda (page 158) in the foreground, Stonehenge (page 159) towards the left in the far distance, and the Gothic Temple (Plate i) on an eminence on the extreme right.

Muriel Towers, the hero's ancestral home in Benjamin Disraeli's "Lothair" (first published in 1870), is supposed to be taken from Alton Towers. Thus Chapter XXXVII:

Passing through the entrance hall, a lofty chamber though otherwise of moderate dimensions, Lothair was ushered into his armoury, a gallery two hundred feet long, with suits of complete mail ranged on each side, and the walls otherwise covered with rare and curious weapons. It was impossible, even for the master of this collection, to suppress the delight and the surprise with which he beheld the scene.

The armoury led to a large and lofty octagonal chamber, highly decorated, in the centre of which was the tomb of Lothair's grandfather. He had raised it in his lifetime. The tomb was of alabaster surrounded by a railing of pure gold, and crowned with a recumbent figure of the deceased in his coronet; a fanciful man, who lived in solitude building castles and making gardens.

What charmed Lothair most as he proceeded were the number of courts and quadrangles in the castle, all of bright and fantastic architecture, and each of which was a garden, glowing with brilliant colours, and gay with the voice of fountains or the forms of gorgeous birds. Ball-rooms, and baronial halls, and long libraries with curiously stained windows, and suites of dazzling saloons where he beheld the original portraits of his parents of which he had miniatures; he saw them all, and was pleased and interested. But what most struck and even astonished him was the habitable air which pervaded the whole of this enormous structure; too rare even when families habitually reside in such dwellings; but almost inconceivable, when it was to be remembered that more than a generation had passed without a human being living in these splendid chambers, scarcely a human word being spoken in them. There was not a requirement of modern furniture that was wanting; even the tables were covered with the choicest publications of the day.

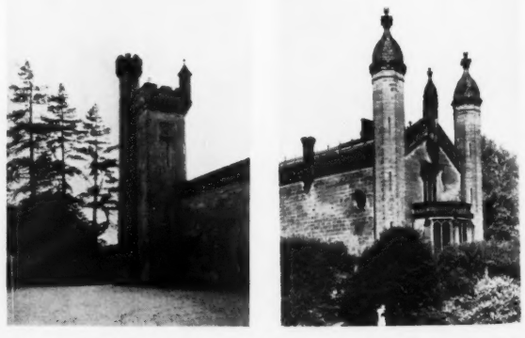
Though the mansion known as Alton Towers has been gutted, a few surviving decorations remind the visitor of its original sumptuousness. This is the stained glass window in the Saloon. It represents Edward the Black Prince and was painted by Murs.

[Continued from page 157]

age considered itself insulted by such prodigality. In the end, though, the richness and diversity of the architectural works so skilfuly distributed about the grounds overcame Loudon's professional resentment to a certain extent. Neither "an imitation cottage roof, formed by sticking dormer windows and two chimneys, accompanied by patches of heath, to imitate thatch, on the sloping surface of a large grey mass of solid rock," or another rock, projecting over the ravine which had been "formed into a huge serpent, with a spear-shaped iron tongue and glass eyes," seem to have upset him much—and he was, as we have seen, quite ready to be upset.

And now, a century afterwards, when Alton's lot is to be a playground for immense Bank Holiday crowds instead of for a handful of aristocrats, this same richness and diversity overcomes our impulse to protest. By the meagre standards of today, so much exuberance should, by rights, be condemned and dismissed as vulgar, but surprise, and the desire to be still further surprised, vanquish criticism. What can one say to the profusion which provides one with a life-sized "copy" of Stonehenge "improved" by the addition of an upper storey, at this turn, a Roman bath at another and an Indian temple, cut out of the living rock in the authentic manner, at a third; that causes distant towers to reveal themselves, on closer inspection, as a Chinese pagoda, a Gothic prospect tower and a look-out that would be more at home on the plains of Lombardy? With the further delights of a great four-tiered fountain, down whose spiral-fluted drums the water runs like liquid ribbons on gala days, a Swiss cottage, behind whose Tudor windows lived a blind harper specially brought from Wales—in the best Feudal style, and the lovely range of conservatories with their seven domes, more suggestive of the pavilions of India than the Ionic decoration should allow it to, complaint of the lavishness of the entertainment would be difficult. Curiosity, in any case, controls one's manners. One wonders what is coming next. And there is so much of it. The fountains alone are worth the entrance money to see, and because we are in a part of England where people expect to get their moneysworth, these fountains work. The idea, not without its æsthetic attraction in other times to other people, of the wheel broken at the cistern gives no pleasure at all to the practical North Midlander. He is not given to moralising on themes of that sort. The mere fact that the big people are no longer resident up at the house is no excuse for things to go to pieces in the garden. It pleases him to think of all the labour that must be employed to keep everything so spick and span; how many men must be needed to besom those miles of sandy paths, to weed the gravel, trim the edges of the grass, let alone tend the endless flower-beds with the care that their rigid neatness demands.

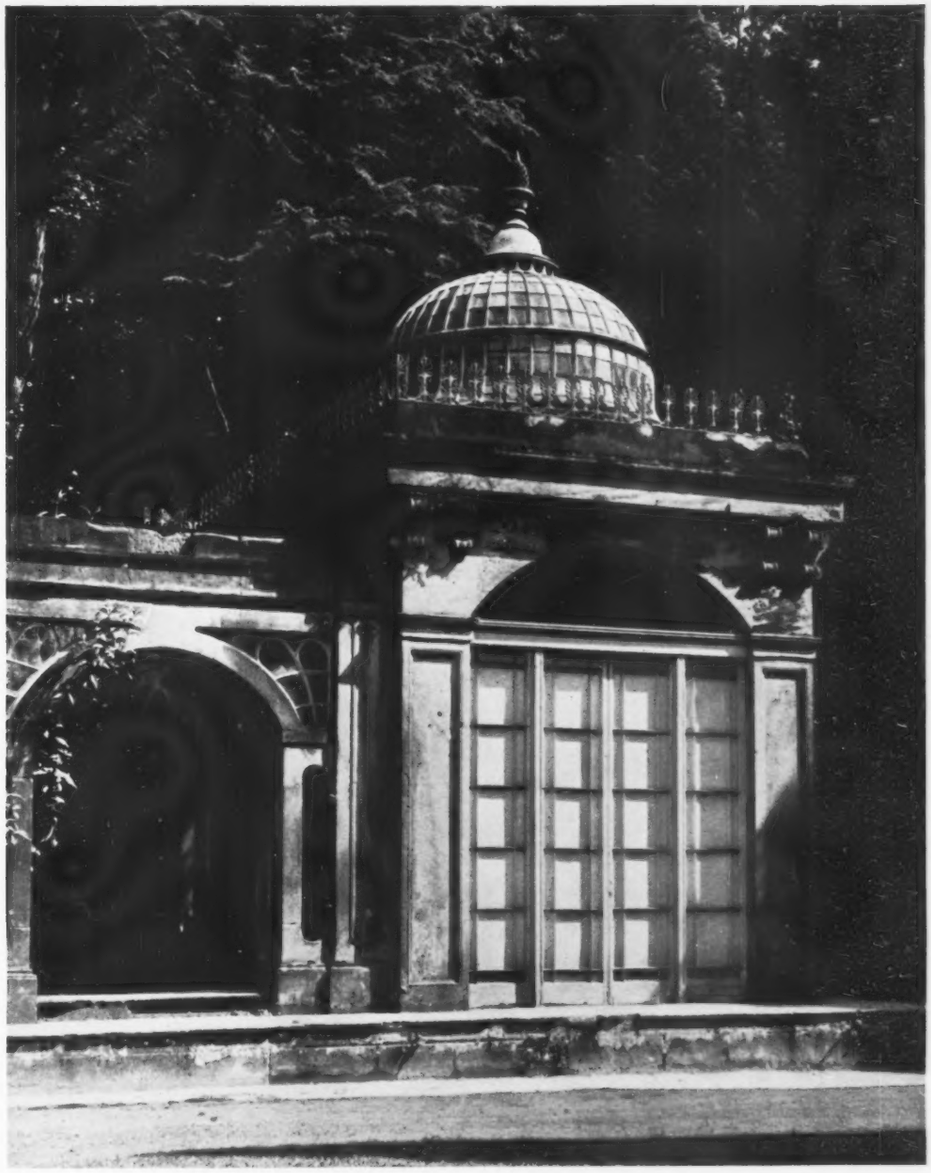
Let the visitor consider these beds and borders—"parterres" is the word he will want to use—with care. They will help him to a better understanding of the place as it now is. He will have seen their like before: surrounding the bandstands in the more conservative of inland watering places, in Princes Street, Edinburgh and, with the addition of a palm tree or two, on the esplanades of Riviera towns. Formal in design, limited in the combinations of flowers which make up their well-disciplined lines and

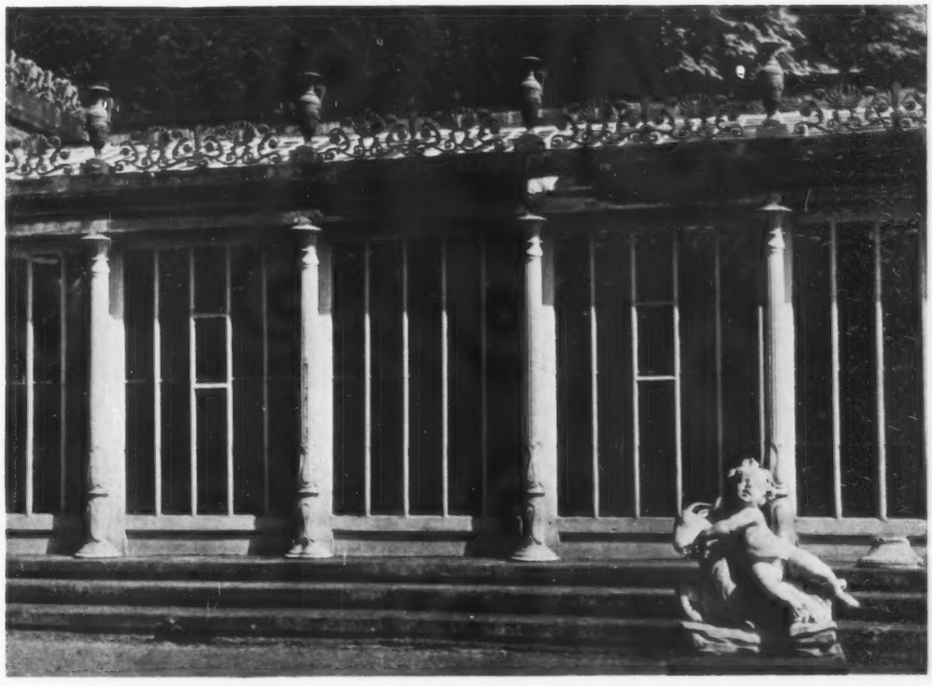


The most distinguished portions of this neo-Gothic pile, more remarkable for its general effect of overwhelming profusion than for any approach to unity in design, are those added by Pugin in 1833, when the sixteenth Earl of Shrewsbury transformed "Alton Abbey" into "Alton Towers." On the left is the impressive tower, in that early nineteenth-century castellated style more often associated with public asylums and county gaols, that guards the entrance forecourt. On the right is the east end of Pugin's chapel, more personal and original in style. It is photographed here from the formal garden and is illustrated also on page 163.

[Continued on page 161]

These two photographs were taken at Alton Towers on a snowy winter day, and show this strange romantic mansion and its gardens in an unusual aspect but a revealing one, as they emphasize the theatrical character on which the whole confused conception is based. Top, evergreen arches making a tunnel out of one of the garden walks, with miscellaneous statuary disposed on either side. Bottom, a stone tunnel which passes beneath one of the terraces outside the mansion. This tunnel forms the main approach to the gardens from the entrance forecourt. The photograph looks back towards the forecourt and shows the two Shrewsbury Talbots flanking the main entrance.





Of all the architectural ornaments that enrich the sides of the valley in which the gardens of Alton Towers have been created, the largest in extent is the Conservatory, a range of seven domed pavilions, richly ornamented and gilded, that form one side of a wide gravel terrace, overlooking the centre of the valley and the far cliff crowned by the Swiss Cottage in its thick verdant setting. The Conservatories, like several of the other monuments, were designed by an architect called Abraham, who seems to have been the architect most extensively employed until Pugin was imported on to the scene. Top, the pavilion forming the end of the building. Bottom, a detail of one of the connecting units, showing the eccentric but effective mixture of Hindu, Etruscan and other motifs.

[Continued from page 160]

startling colour effects, these circles, crescents and kidney-shaped beds are the most characteristic feature of Victorian and Edwardian garden design. At Alton they seem to have a special significance. It is not easy to find out exactly when they were laid out but a comparison with the rest of the garden works suggests that they must have been the last thing on a big scale to be carried out under the old régime. Even so they anticipate the custom of carpet bedding by a good many years.* The grounds as a whole, in spite of their extravagance, are the result of that cultural eclecticism which is so typical of the second half of the eighteenth century and the first part of the nineteenth; the chief "tastes" of the period are represented: the Neo-Grecian, the Oriental, the Chinese, the Druidical and the Gothic (it is strange that there is no Egyptian), but these flower beds are something quite different. The special care which is still spent on them is impressive. It is as though a symbolical value was recognized and respected. They are a monument to the longest and happiest days of the great English landed class. Although Mr. Lloyd George's fatal Bill was still many years out of sight when these beds were laid out, and the noble family of the Talbots was not to lose the ownership of The Towers until 1924, one feels that nothing more was done after this in the long programme of glorification. Everything was superbly maintained, no doubt, but nothing new was created. They may no longer carry the full measure of that "carpet bedding" for which they were designed: the red, purple and green metallic sheen of escheveria, the silver of cotyledar farinsosa and the fierce brightness of fuschia, begonia and antirrhinum may not be all they were once upon a time. This sort of gardening died in England in 1914.† Nevertheless these beds do still inherit the tradition and, together with their attendant gravel walks, the terra-cotta urns and the rustic seats, they have as much to tell of the past glory of the Towers as any of the desecrated halls within.

The house, as it existed at the time of the 1814 discovery, was quite a modest one—a lodge—and Shrewsbury did nothing much to it beyond adding a few rooms. For the first few years the creation of the gardens was the all-important task. But as the gardens grew and their ultimate state became apparent he decided that they should be matched by a palace suitable to their magnificence. Thus arose the "vast, dreamy, ill-connected series of galleries and towers—picturesque at a distance, uncomfortable to inhabit—and thoroughly incorrect in style and detail."‡—known as Alton Towers. It was left to his nephew, who succeeded him as 16th earl in 1827, to do most of this building. Hitherto the estate had been called Alton Abbey; with some reason, since long ago there had been a nunnery of some sort in the vicinity. The transformation of *Abbey* into *Towers* is an interesting indication of changing fashions in Romantic nomenclature. "The Towers," in its turn, was to exercise an enormous influence during the remainder of the century as a hundred unworthy namesakes, scattered up and down the country, are witness. It is not very clear who the architects were that Shrewsbury employed on this vast scheme. There were Abraham and Fradgley (a local man), both of whom worked on the garden designs and monuments, and it is supposed that they were used on the mansion too. There were probably others as well before Pugin arrived and rather overshadowed their activities. He, we know, did a great deal of work here. He had met the Earl of Shrewsbury in a Wardour Street furniture shop in 1832, and the most powerful catholic of his time and this

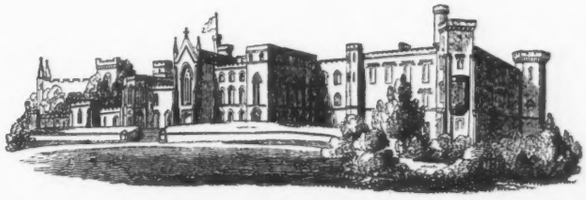
* Another effect that suggests that Alton may be a prototype of much in garden design characteristic of later times is that of the massed blooms up the sides of the valley; the "hanging garden" ideal of Edwardian sumptuousness, now only perpetuated in drop curtains at provincial theatres.

† To see it at its best now, they say, you must go to the gardens of the Vatican.

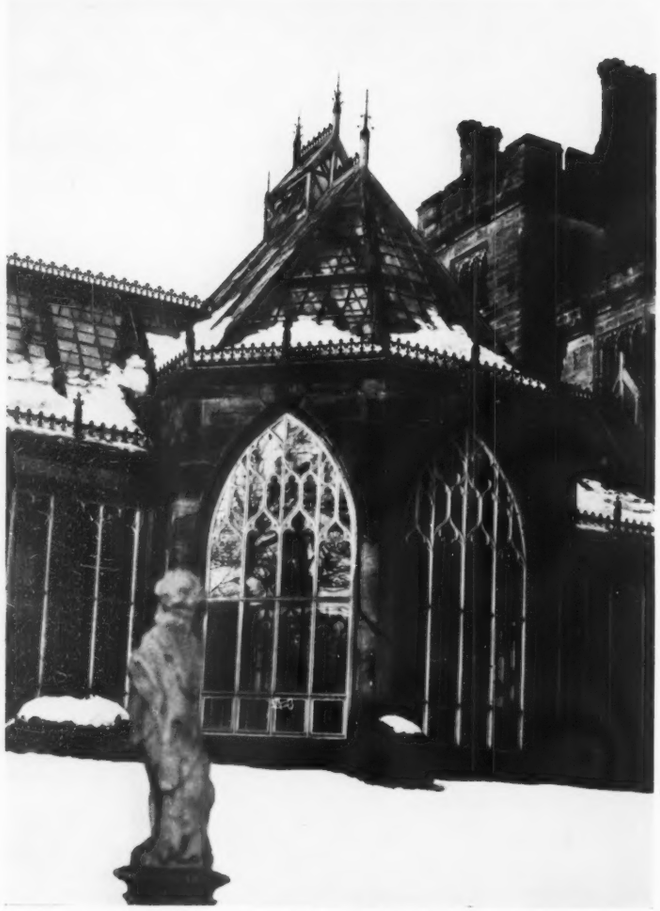
‡ Murray's Guide, 1892.

CARPET BEDDING: 1898

The horticultural aspect of the gardens at Alton Towers is illustrated by the above photographs taken in 1898 (by courtesy of "Country Life"). These are chosen in preference to contemporary photographs because at this time the carpet bedding was at its richest. A huge staff of gardeners worked continually tending these elaborate geometrical beds. Today, although the gardens as a whole are well looked after, these vases are empty and these beds contain a bare remnant of their once rich patterning, but it is essential to include it to get the full flavour of the gardens in their prime. They show that the impressiveness of sheer profusion, through which Alton Towers got its effect, involved the decoration of every square foot of ground. They also suggest the importance of the Alton gardens as an influence on English garden design for over half a century. Carpet bedding, the most extravagant of all Victorian horticultural innovations, was developed at Alton in the fifties. It dominated the English garden from then until William Robinson, followed by Gertrude Jekyll, led the return to wild nature in the eighties, and even now it can be found as a symbol of municipal taste and propriety in innumerable places from Princes Street, Edinburgh, to the French Riviera, from Queen's Park, Toronto, to the Vatican.



A general view of the Towers, standing on its table-land dramatically overlooking the two valleys in which its gardens are formed: from Loudon's "Encyclopædia of Gardening."



The strange character of Alton Towers, with its carefully tended gardens crowded with exotic monuments, surrounding a derelict mansion once richly furnished for a nobleman's pleasure but now offering shelter and refreshments to the Sunday excursionist, is emphasized by these views taken after a fall of snow. The gardens and house, both quite deserted, reveal their true character of a theatrical drop-scene. Top, the Towers seen from across the frozen lake. Centre, one of the formal courts, showing the Conservatory added by Pugin. Bottom, a detail of the same Conservatory.

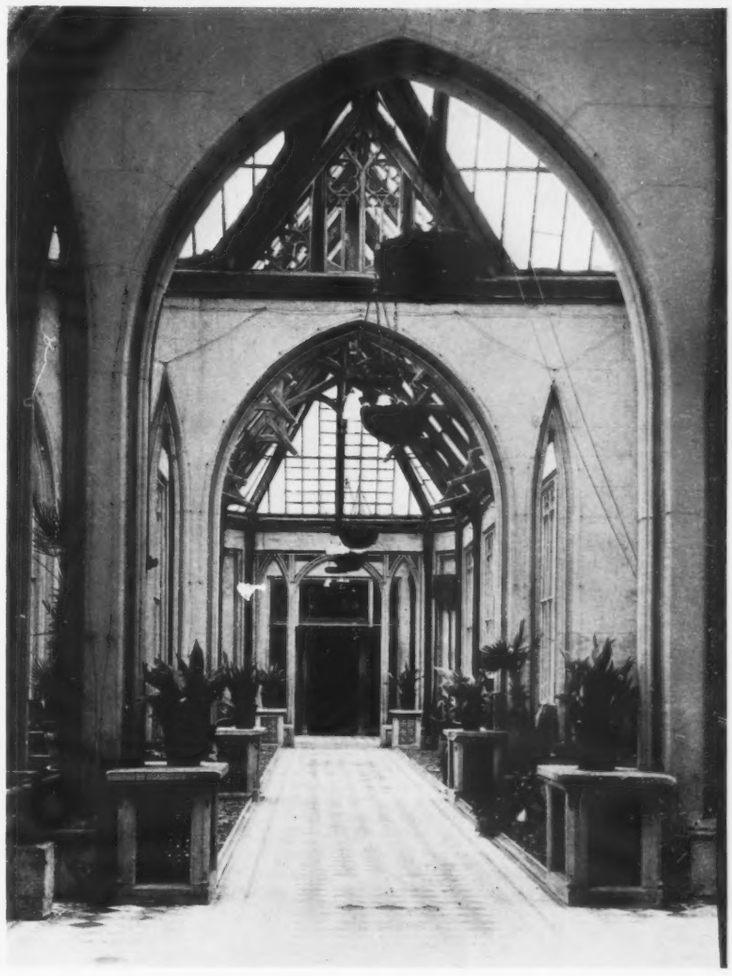
ALTON UNDER SNOW

Alton Towers, crowning its precipitous table-land, seen from the lower end of the valley. Carefully disposed about the sides of the valley are the exotic monuments for which the gardens are famous.

extraordinary young architect had become friends. In five years' time Pugin had been converted to Shrewsbury's faith and his Lordship's architectural ambitions had grown almost to rival Pugin's dreams. It was obvious that Pugin was the man for Alton Towers.

The Entrance Lodge, the adornment—but not the complete design—of the Chapel, the Pugin Staircase (praised by architects for the skilful use of an awkward space) which leads to the Pugin Bedroom, the Dining-room and the Conservatory are known to be his. But with several architects on the job, a patron with ideas and a great deal of money to spend, it is not altogether surprising that the result is scarcely a cohesive one. The profusion of towers, machicolations, pinnacles and drawbridges is exhilarating at first, perhaps impressive. Afterwards one is aware of the confusion and any attempt to sort out the plan brings a conviction that there has been a wholesale concession to showmanship involving a complete abnegation of domestic comfort or even convenience. Even the little recherché flower garden meant for the châtelaine, nestling beside the great conservatory—in such vivid contrast to the extravagance of the great gardens beyond, is pure spectacle. And the sympathetic visitor will accept it as such and not insist how absurd it all is. Alton Towers was meant to dazzle the beholder—by fair means or otherwise. It was ever the intention to make it "utterly impossible for words to give any idea of the effect." That has always been the plea about The Towers: the impotency of language to express either its beauty or its confusion. For the two are inextricably bound up, one with the other—Mr. Loudon was perfectly right—and it is this odd but beautiful confusion which constitutes the strange appeal of the place today. "The Fairyland of the British Isles. Cost over £1,000,000." Everyone in the Potteries knows Alton Towers. Yet is it the "adequate catering for large or small parties" which brings them up in their thousands from the Five Towns when the Wakes are on? The parties catered for by "Alton Towers, Limited," are usually large ones.

Few people outside the area from which it draws its trippers have ever heard of it. The reason for this, of course, is that it is in Staffordshire—even more a secret county than Lincolnshire. Staffordshire is the "Black Country" and that is enough for most people not to worry any more about it. So its peculiarly early nineteenth century atmosphere is strangely inviolate and its architectural wealth, both domestic and industrial, is practically unknown to



It was not until the sixteenth Earl of Shrewsbury, nephew of the fifteenth Earl who had undertaken the creation of the Alton gardens, had made the acquaintance of Pugin and discovered in him the fellow-idealist he needed, that the mansion itself was enlarged and rebuilt on the same extravagant scale as the gardens with their exotic monuments. The many portions in which Pugin had a hand include the Chapel, a monumental staircase, several palatial chambers and the Conservatory which links the suite of entrance galleries with the central portion of the mansion. Left, the Chapel, with its romantically unsymmetrical tower, possessing all that strangeness of proportion that made Gothic Revival architecture so completely unlike the mediæval architecture on which it was supposed to be based. Right, inside the Conservatory, showing its present barren state: only a few stunted plants and the paint peeling from its wooden tracery. But it is still rich in romantic atmosphere. The outside of the Conservatory, from the formal garden, is shown on the facing page. The small picture on the right shows one of the many figures of Shrewsbury Talbots that adorn the house and gardens.

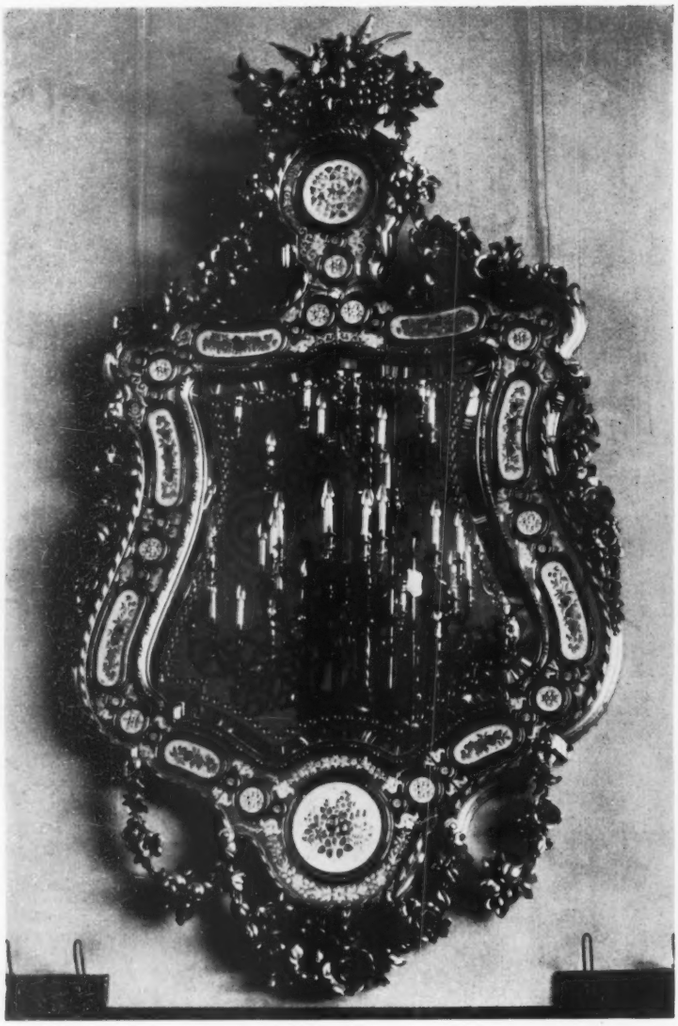
the big world. There are, consequently, many discoveries to be made in Staffordshire, but none more interesting than Alton Towers. To the immense industrial population of the locality the great mansion surrounded by its gardens are as well known as the kilns of the Pottery towns. They have grown up to regard it as the Mecca of their rare holidays, the goal of Outings long anticipated, long remembered.

The casual visitor, however, will probably have the whole palace to himself. The immense gutted rooms will be quite empty; their bare floors sprinkled with the anticipatory tea leaves of a grand clean-up, their walls adorned with Bass advertisements in wide old-fashioned picture frames. Piles of bentwood chairs will fill one corner, crates of empty mineral-water bottles another. The silence, possibly, will be disturbed by the hissing of the tea urn and the troublesome cough of its attendant, at one of the half-dozen or so bars which, unexpectedly, accommodate even the solitary visitor on these desert days. From time to time a sudden marshalling of hundreds of bentwood chairs—where has one ever seen so many of them before?—on the bare-boarded floor will make echoes through the empty halls and startle the already guilt-ridden visitor. He will be feeling that he has trespassed, that he has taken The Towers at a disadvantage on one of its off days, that he should not have come at all. But he has not taken the place unawares. This is not a transitory state, but the permanent state of a once magnificent palace that is, as it were, now enduring the purgatory of a more plebeian existence. The endless repetition of Earl's coronets and Talbots in plaster, stone, wood and paint, are all very well in their way, mass-produced in the authentic Tudor manner which inspired them. But, as in all places built for effect, trappings—or valuables—mean a lot. And there are very few trappings. A gilt mirror or two, an elaborate consol table here and there are all that remain. Everything which was moveable has been taken away and only the great empty shell remains. The vacant plinths, the iron stays, suggest how the Armoury was once filled

From the gallery of the chapel, a corridor leads to a long and lofty terrace, with embattled parapets. From this spot is presented the very finest view of the gardens, in all their floral richness, and with their splendid architectural embellishments. Terraces, grottoes, arbours, urns, vases, columns, busts, statues, enchant, almost fatigue the eye. The scene is like a piece of superb theatrical scene-painting. Here Boccaccio might have wooed, and Watteau painted. It might be the picture that Claude Melnotte depicted to Pauline Deschapelles.

On both sides of the valley are a succession of terraces rising one above another, and communicating by flights of steps, with an endless variety of walks, arbours, temples, etc., and ranges of statues and vases. Mr. Rhodes, author of the "Peak Scenery," says that "detail, and description of such a scene are useless." Almost the first object to present itself is the Choragic Temple, which is a full-sized copy of the Choragic monument of Lysicrates at Athens, commonly, but incorrectly, called the "Lantern of Demosthenes." This temple contains a bust of the sixteenth earl, admirably executed by Hollins, with the inscription on the terminus: "He made the desert smile," an inscription truly characteristic of the creator of these grounds from a bare rabbit warren.

From the Official Guide.



Although the mansion is now an empty shell, only furnished with refreshment bars and tea-tables for Bank Holiday crowds, occasional pieces of its originally lavish decorations survive. One is this spectacular rococo mirror; another is the gilt chandelier seen reflected in it. But the fate of these sumptuous interiors is suggested even in this photograph by the cheap iron hat-pegs at the foot. The other photograph shows more truly the aspect of the place today: a Pugin - designed wall paper is peeling off the wall, which is now faced at the bottom with grained match-boarding. A bent-wood chair speaks for the hundreds of its fellows that now inhabit the saloons and galleries. But the sunlight from the garden outside still throws a shadow of Pugin tracery.

After luncheon they visited the gardens, which had been formed in a sylvan valley enclosed with gilded gates. The creator of this paradise had been favoured by nature, and had availed himself of this opportunity. The contrast between the parterres blazing with colour and the sylvan background, the undulating paths over romantic heights, the fanes and the fountains, the glittering statues, and the Babylonian terraces, formed a whole much of which was beautiful and all of which was striking and singular.

"Perhaps too many temples," said Lothair, "but this ancestor of mine had some imagination."

"I hope I shall see the wild cattle," said Lady Corisande.

Lady Corisande saw the wild cattle, and many other things which gratified and charmed her. It was a long drive, even of hours, and yet no one was for a moment wearied.

From "Lothair," by Benjamin Disraeli (1870). Muriel Towers, here described, is said to be taken from Alton.

with banners, trophies of arms and suits of ornate armour. The light streaming through the lurid stained glass portraits of those members of the Talbot family who have been princes of the Church, which fill the tall windows in the Sculpture Gallery, falls upon an emptiness broken only by two full-sized models of altar tombs ("Landlords' fixtures," we suppose, and that is why they have been allowed to remain). In the long conservatory the humidity induced by the massive hot-water pipes, which once fostered exotic botanical splendours of the Victorian age, now nourishes only a few poor agaves and diminutive palm trees which only emphasise, in their wretchedness, the cold emptiness of the place. It is the same with the other great apartments; the Dining-room, copied from the Sainte Chapelle in Paris, its magnificent Pugin-designed wall paper bearing the shapes of the pictures which once covered the walls; the Library, with its Poet's Corner, now become a bar; the Chapel, its canvas-hangings decorated with tiara and crossed-keys.

Alas, for "the gorgeous Halls of his glorious Palace" which the sixteenth Earl, "millionaire and saint"—as Mr. Trappes-Lomax describes him*—inherited, built or adorned so that in their finished unity they constitute one of the most spectacular of all the great neo-Gothic piles which arose at the beginning of the last century. Someone, obviously someone who understands, has felt that a souvenir in normal shape would be inadequate to bear away from such a place. So he has had a jig-saw puzzle made and put it on sale at the many postcard stalls throughout the Towers. It is glorious with the indiscriminate colour of everything in full bloom at the same time and the flag of the Talbots, Premier Earls of England and Ireland, Hereditary High Stewards of Ireland, stiff in the breeze, flies from the highest tower. One can almost hear the trumpets.

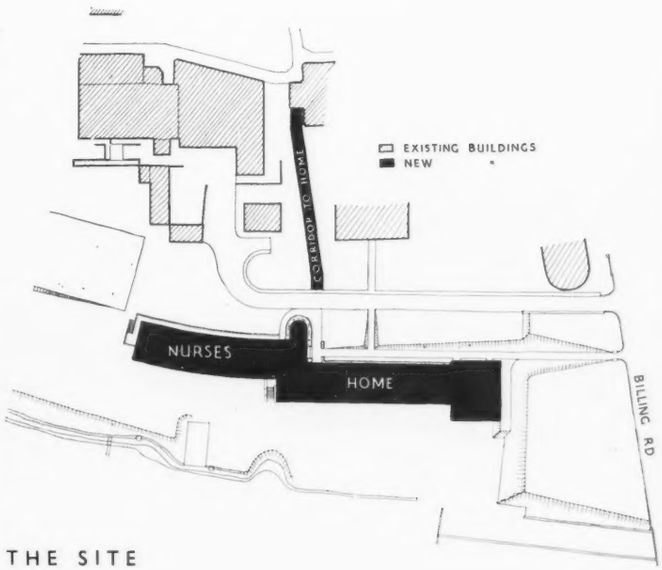
* *Pugin*, by Michael Trappes-Lomax.

1

1, The main front from the south. The entrance is on the west side of the protruding staircase portion.

NURSES' HOMES

SIR JOHN BROWN AND A. E. HENSON



THE SITE

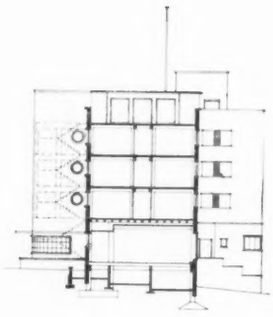
THE SITE Northampton. Accommodation was required to replace the cramped quarters in the main hospital buildings. The new nurses' home lies to the east on a sloping site, with a drop of approximately 8 feet in the length of the building from north to south and of 5 feet from west to east across the widest part of the building.

PLANNING Accommodation is provided for 40 nurses on each of the first, second and third floors. In addition to bath and lavatory accommodation there is, on each of these floors, a combined laundry and kitchen for nurses' use when off duty, a shampoo room and linen and rubbish chutes leading down to lower ground floor level. On these three floors, a long corridor runs the length of the building with bedrooms on each side, arranged so that each has the sun at some time during the day. At ground floor level one wing contains a recreation room and a subsidiary quiet room, the other contains demonstration and lecture rooms. Storage accommodation is in the basement and at roof level is a small sleeping room for use in the summer months. All floors are served by a lift in the main entrance hall.

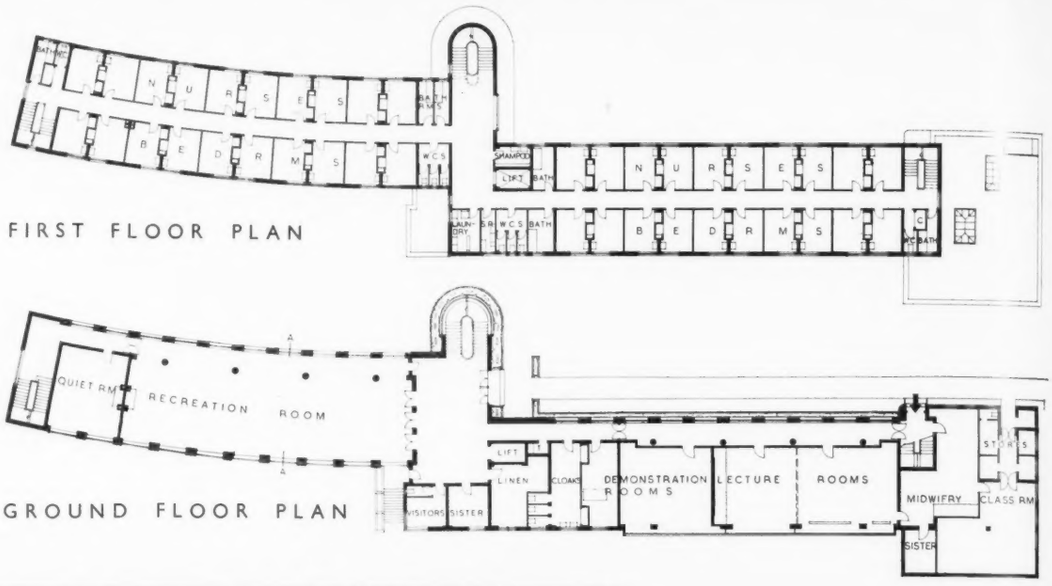
CONSTRUCTION AND MATERIALS The structure consists of a reinforced concrete frame with a brick filling. The floors and roof are reinforced concrete, the latter covered with bituminous sheeting with a patent finish. The external walls and internal walls and partitions are of brick. Windows are metal casement with reconstructed Weldon stone heads and cills with mullions of green glazed tiles.

NURSES' HOMES

SIR JOHN BROWN AND A. E. HENSON



SECTION



FIRST FLOOR PLAN

GROUND FLOOR PLAN

2

EQUIPMENT AND FINISHES

The floors in the entrance hall and ground floor corridor are covered in reconstructed Hopton Wood tiles ; in the other ground floor rooms maple strips and teak-wood blocks are used. Rubber is used for corridors on upper floors and in the nurses' rooms linoleum is laid direct on screeding. Floors in bathrooms and lavatories are tiled. Except in bathrooms and lavatories walls and ceilings generally are distempered. Heating is by radiators throughout the building supplied from calorifiers in the basement, heated by steam conveyed in pipes from the hospital boiler house. There are coal fires in the recreation room and quiet room.

2, the main entrance. The four large metal windows light the entrance hall with green glazed tiles in between matching the mullions of the smaller windows.

3

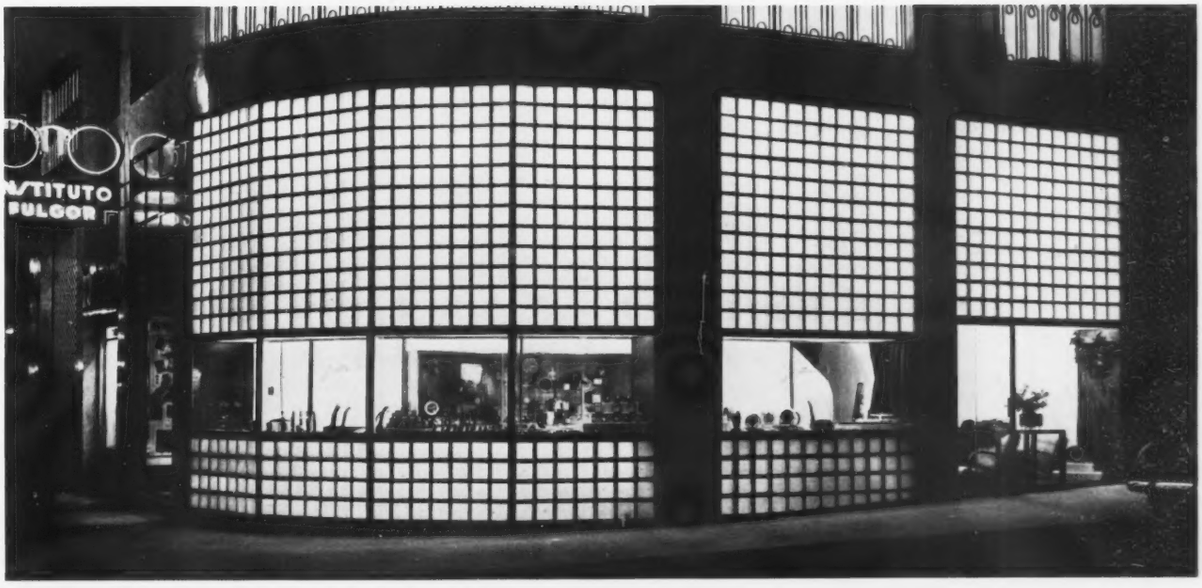
4

5

3, the semi-circular staircase window at ground floor level with the main entrance on the left. 4, a lecture room on the ground floor. All joinery is of painted deal. 5, the living-room in the matron's suite. The built-in electric fire has a brick surround with the bookcases carried round to form a mantelpiece.

SHOPS

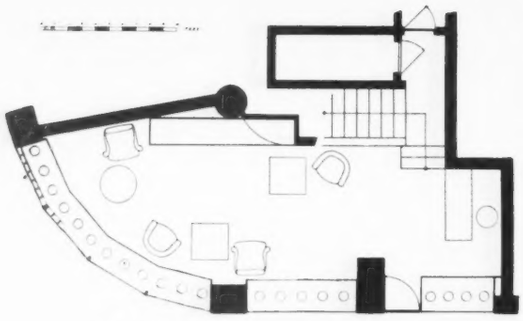
BERNARD RUDOFSKY



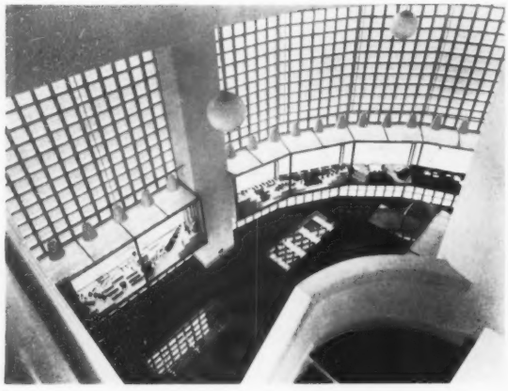
1

THE SITE A corner shop in a busy street of San Paulo, Brazil.

PLANNING The shop is for the sale of watches requiring only a small amount of space to accommodate goods. A feature has been made of the display windows running round the frontage, designed in relation to the main panels of glass brick of which it is composed. In the interior, access to these display cases is by sliding glass doors. A small office is reached from a gallery, allowing a height of two floors in the shop itself. The fully lit interior seen from outside, 1, becomes a displayed façade of light.



GROUND FLOOR PLAN



2

CONSTRUCTION AND MATERIALS The shop forms part of an existing office building so that the exterior wall treatment merely acts as a partition from the street. For this purpose 4 inch square glass bricks are used both as a decorative façade and to give maximum light in the shop.

EQUIPMENT AND FINISHES The interior facing wall and the supporting columns are finished with stucco painted white, contrasting with the floor which is covered in black linoleum. To avoid overheating the window display cases are lit from above by fittings on a suspended rail.

2, and 3, looking down into the shop from the small gallery. 4, the display cases from inside the shop. They are supported on tubular steel sections.

3

4

SHOPS

BERNARD RUDOFSKY

HOUSES

TATTON BROWN AND LIONEL BRETT

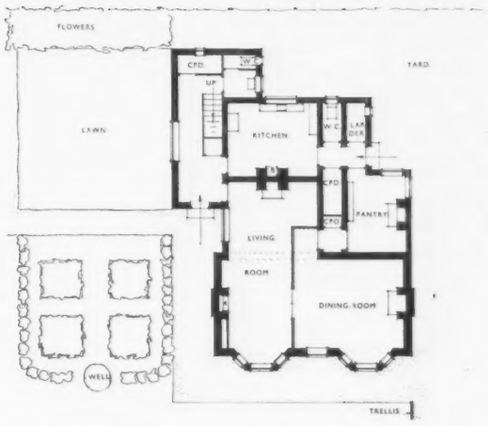
THE SITE Near Ascot. The problem was to add a new wing containing a living-room, owner's bedroom and bathroom to an existing small Queen Anne Cottage. Arising from this it was decided to restore the cottage approximately to its original condition, as previous unintelligent alterations had been made to it. These included the removal of the central entrance door to the side of the house and the destruction of the axial approach up the front garden. The cottage is seen in this condition in the illustration below.

PLANNING The first step was the restoration of the dignity of the original elevation by replacing the door in its central position and dramatizing it in the traditional manner by a gate in the hedge and a straight path. The perspective was further accentuated by adding a trellis fence on the left of the entrance to correspond with that existing on the right, an addition which also served the purpose of screening the main "living garden" from the original "front garden." The ground floor plan of the cottage was restored approximately to its original form, obtaining an effect of increasing size in the progression from room to room, culminating in the living-room of the new wing.* The dimensions of this wing were determined by an old well which formed a natural axis and by the existing stepped back wall.

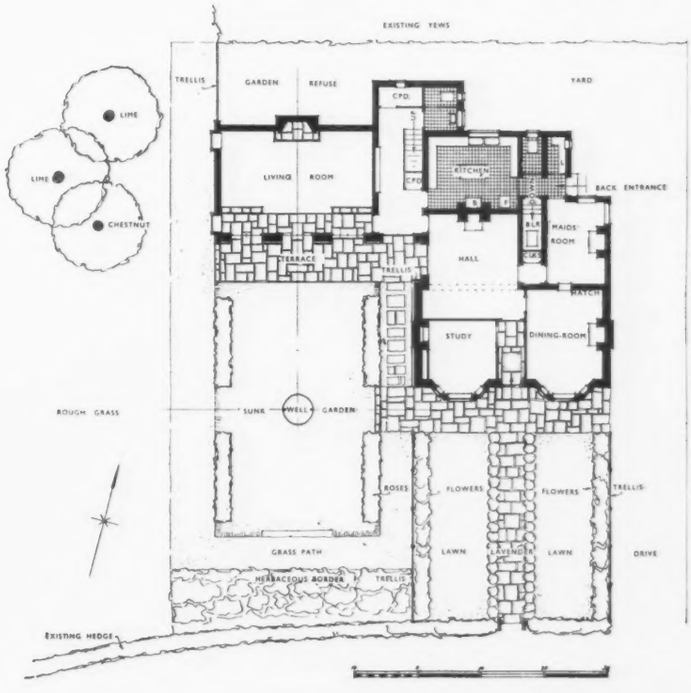
CONSTRUCTION AND MATERIALS The addition is in brick since it meets all requirements and maintains the material of the old cottage. In order to break down the partition between the house and garden both on ground and first floor the elevation is largely composed of full height glass windows. To reduce the feeling of solidity given by the intervening brick piers they have been cased in light painted woodwork with a trellis on the garden side. The latter serves to maintain the scale of the old cottage and repeats the character of the trellis lining the entrance path. The glass doors of the living-room when opened lie flat against the boarded jambs of the piers. On the first floor, windows run the full length. The balcony is vertically boarded with slats at intervals and a teak rail. The cantilevered roof has light V-jointed soffit boarding, whose long lines are relieved by tapered sham rafters, the undersides of which are painted grey-blue (picking up the colour of the front door). The wide projection of this roof affords the necessary protection to the continuous windows of bedroom and lobby, and gives the bedroom a feeling of airiness without exposure.

*** An illustration of this wing appeared on page 122 of the April issue of THE ARCHITECTURAL REVIEW where the problem of modern additions to houses of an earlier period was discussed.**

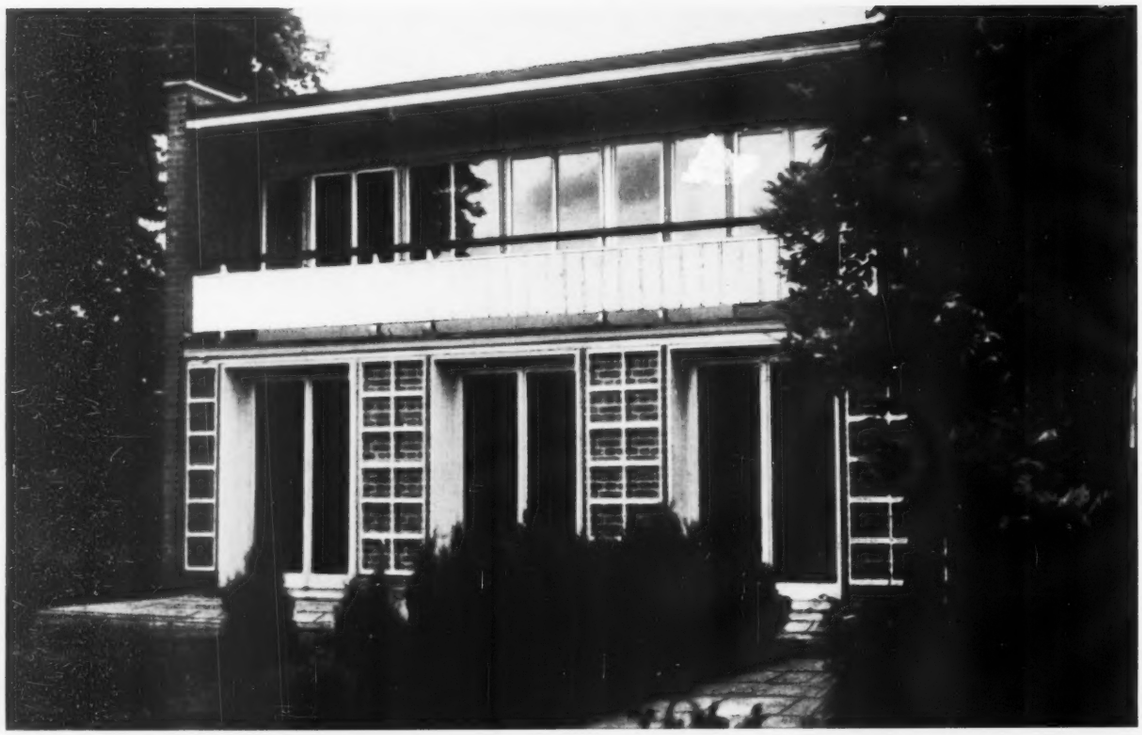
1



GROUND FLOOR PLAN OF OLD HOUSE SHOWING PREVIOUS ALTERATIONS



GROUND FLOOR PLAN AFTER ALTERATION (SHOWING NEW WING AND GARDEN LAY-OUT)



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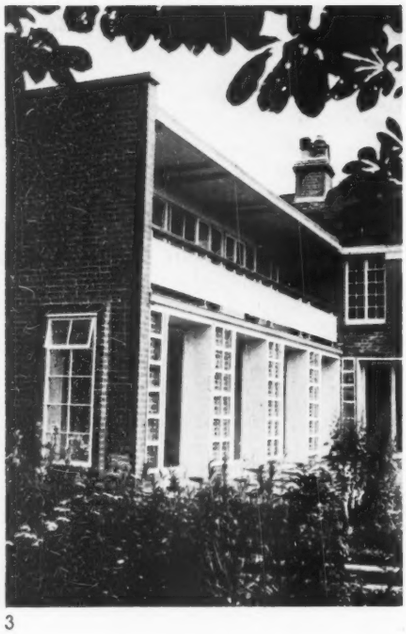
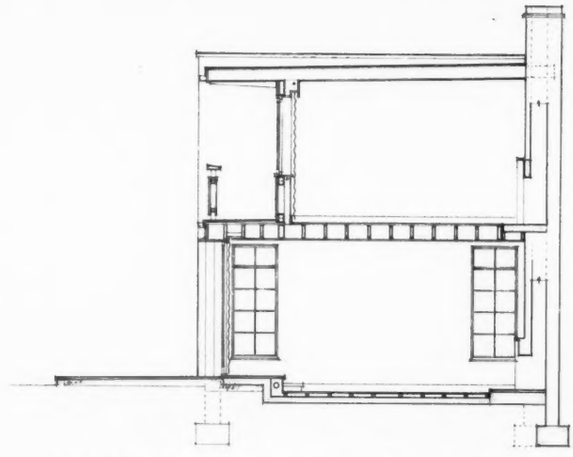


3

2, another view of the garden front. The terrace outside is continued round the front of the old cottage and up the entrance path to link the two together. 3, looking along the garden front with the terminating brick wall on the left. By running the trellis and balcony parapet right up to the far wall a vertical break between the cottage and the new wing has been avoided.



SECTION THROUGH NEW WING

FIRST FLOOR PLAN OF NEW WING

EQUIPMENT AND FINISHES Another feature which links the living-room to the garden is a paved terrace which is carried through the glass doors into the living-room, ending in an 8 inch step down to the pile carpet with which the rest of the floor is covered. The riser of the step between the terrace paving-stones and the carpet consists of a white-painted perforated metal grille behind which runs a heating pipe. This arrangement, besides heating the room, provides permanent ventilation in combination with air inlets under the floor in the north wall and, by means of rising convection currents, acts as a barrier against cold air from the glass doors and warms the stones of the raised step which might seem chilly in winter. In the living-room the curtain tracks are recessed into the ceiling and during the day-time the curtains cover the brick piers so that only the glass windows are visible. The bedroom is symmetrically planned with recessed radiators under the opening parts of the room-length window.

HOUSES

TATTON BROWN AND LIONEL BRETT

RAILINGS FOR SCRAP

A PICTORIAL SURVEY

By James Melvin and Bryan and Norman Westwood

The dependence of modern steel works on scrap iron and steel ensures that the question of adequate scrap supplies will be one of the major points to be considered in the present war. The production of iron and steel in this country was in 1937 dependent to the extent of 60 per cent. on scrap metal and it is clearly desirable that all sources should be investigated with a view to saving cargo space and expenditure abroad. With this end in mind a National Campaign has been started and is now well under way, but in spite of the substantial tonnage which is coming in from small houses, farms, etc., as well as from the more usual large commercial source, supply continually lags behind consumption. It is inevitable that the cry "Down with the railings" will find its voice again. The railings round parks and squares have always been fair game for the zeal of reformers, the only danger being that patriotic enthusiasm may get the better of aesthetic sense and the buildings, and layouts of our cities may lose for ever an essential element of their design.

In Germany and Italy compulsory powers exist for the commandeering of all railings. In Rome the railings around the Pantheon and the Forum Romanum have been removed and in Germany for years past all the iron work in the streets and squares has been steadily disappearing.

The war may now provide for this country the long awaited opportunity of clearing away the masses of railings which litter our cities and hinder the full enjoyment of such open spaces as there are. There are many examples where this has been done; Chichester Cathedral (see below) and some of the major buildings at Oxford are examples, but there are countless others which clearly should be tackled. Then there are the cases where plain brick walls have an outer bastion of ironwork, and ones such as Parliament Square, wherein the layout is marred by dwarf railings that serve no useful purpose. Between these clear cases for removal and equally clear ones for retention—the delicate railings, balconies, etc., of Regency Houses immediately spring to mind—there lies the vast host of examples where informed judgment must be exercised. For the purpose of giving a lead in this difficult category the illustrations on the following pages are divided into two main groups; non essential and essential railings.

Chichester Cathedral a few years ago and today. The removal of the railings from around the Cathedral precincts some years ago at the suggestion of the Dean met with much local criticism, but the change has been all gain. The slight difference in level between the Close and the pavements is sufficient to indicate the boundaries and, contrary to the critics' expectations, has also proved sufficient to prevent people walking on the grass.

1 The Case for Removal

Milner Square, London. The rather grim character of this Square is aggravated into positive dreariness by the railings that shut in the garden. Right, as it would appear with the railings removed. The existing curb would be sufficient to preserve the edges of the grass.

The substantial railings enclosing parks should in most cases be left intact. Provided that the park is fairly large the railings do not detract materially from its apparent spaciousness and are necessary for well recognized administrative reasons, but subsidiary railings, such as those in Hyde Park (see next page) appear to be unnecessary, and the little hedges of ironwork with which Victorian gardeners sought to enclose each flower bed and patch of grass, are redundant.

It is often said that the railings are the only means of preserving the grass, and this is sometimes true where there is a tendency to make short cuts, but in most places a small change in level or a stone curb is all that is needed. This is well exemplified by the fresh and bright patch of grass which covers the central island of the traffic "round-about" outside

Berkeley Square, Cheltenham and Munster Square, London: the railings cut up and detract from the architectural whole. Their coarseness and quantity overweigh the fine detail of the Regency ironwork.

Thames House, London. This shows also how the effect of a small space gains if it is not enclosed. In some cases the smaller gardens, such as Park Crescent, might well be more spacious without their girdles of iron, although in many places like this, where the railings are an integral part of the architectural lay-out, the character would suffer by the removal of the railings linking its units together.

The truth is generally, however, that railings have become a Municipal habit. In the period when civic pomp and wealth reached their height, railings became a major item of display and were divorced from their true functions which were so well understood by previous generations. Fortunately for the present campaign, the use of metal was as lavish as it was indiscriminate and sensible removal will provide much needed supplies without the loss of artistic treasures.

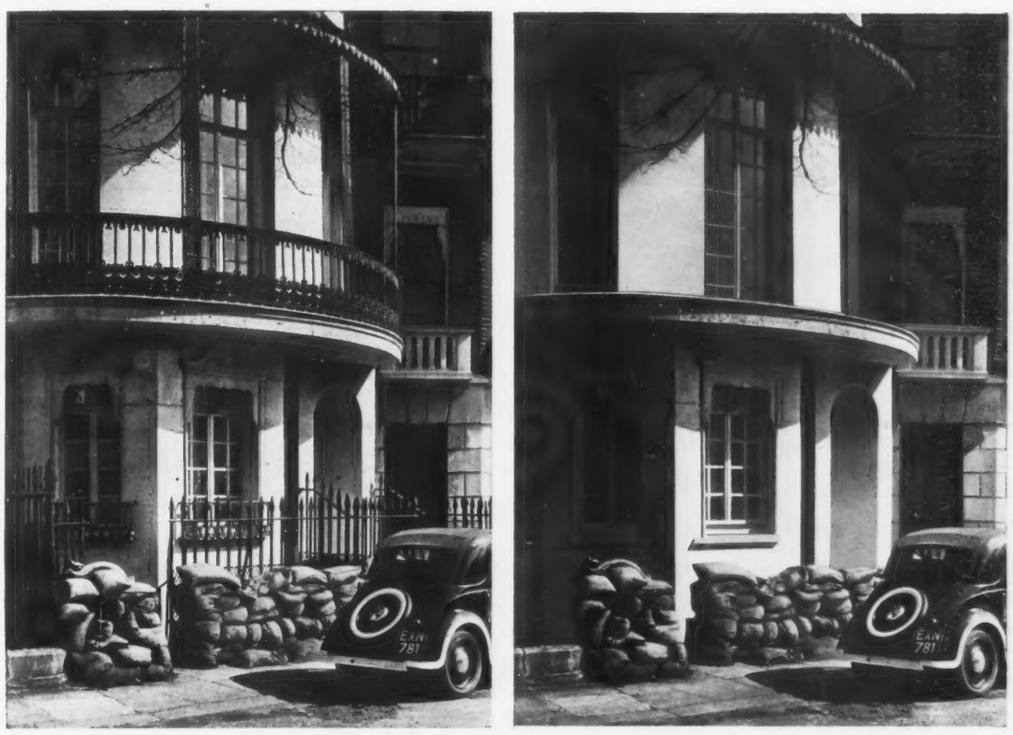
Fortunately railings which serve no useful purpose are usually of poor design. The many railings lining the paths across the London parks and commons are as nondescript as they are pointless and the areas they enclose are all open to the public who can always climb over or enter by the gates. The narrow strips of grass that divide the central roads from the service roads might well be as free from railings as are the boulevards abroad, and the forecourts and front gardens of many houses would be improved by the removal of unnecessary ironwork. Municipal buildings, art galleries, museums and churches are often needlessly enclosed by railings, frequently of later date than the buildings themselves, and the reformer's energies could here be directed to good purpose. The illustrations in this group, of railings that might well be removed, are accompanied by a few contrasting cases where they are an essential part of an architectural scheme and should therefore be preserved from any danger of being uprooted in an excess of patriotism.

Above, railings used with and without relation to street design. In Park Crescent, top, the heavy Nash railings, following the curve of the buildings, are an essential link between the architecture and the town planning layout and their generous scale accentuates the breadth of the greater plan. This is a clear case where it would be vandalism to remove them. They are also, considered simply as ironwork, of interesting and unusual design—see the detail on page 174. By contrast the railings guarding the shrubbery in Sussex Gardens are totally without distinction. They have no relationship to the line of the buildings in plan and the strip of grass and trees would be far more effective without them. Right, Euston Crescent. The houses themselves are enriched with appropriate and necessary ironwork, but the garden is fenced in by a 5 ft. high railing only a few feet away from the houses and give a prison-like effect. Their removal would be an unmixed blessing. As it is, the sheer quantity of metalwork on either hand is overpowering.

Right, railings performing an obvious function and no function at all. The railings guarding a raised sidewalk at Bath show an essential use affording protection at change of level and taking less space than parapet walls. They do not obstruct the light and they permit a clear view. They are decorative and do not increase the apparent height of the drop. The railings on the extreme right, on the other hand, from Bloomsbury, are only a few feet away from a solid brick wall. They protect no area or change in ground level and their heavy, coarse design is no recommendation for their retention.

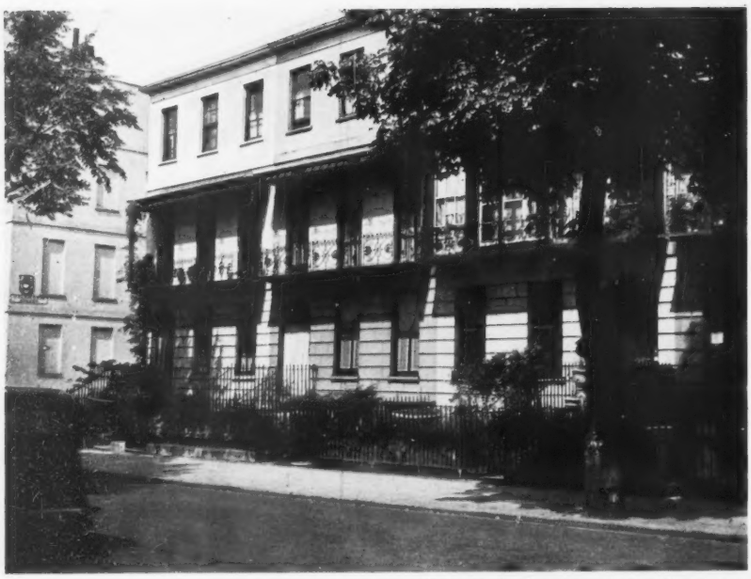
2 The Case for Retention

Though the reformer's enthusiasm for uprooting railings both for the sake of scrap metal and for the sake of general tidiness will perforce be brought to a halt before area railings on grounds of safety, there are many other uses of ironwork on buildings themselves where its function is less well defined though probably in the majority of cases its retention is equally essential for æsthetic reasons. No effort must be spared to prevent public zeal from sanctioning their removal and all doubtful examples should be carefully examined. Ironwork is as much an element of architecture as are porches and balustrades and its removal can leave a building both incomplete and lifeless. Regency and early Victorian architecture especially depends on its verandahs, porches and balconies, and terraces and crescents are often tied to the general town plan by their railings.



It is an obvious case for retention when removal of the ironwork would mean removing some of the essential architectural detail from the building itself. No. 96 Park Lane, London, shown above as it is and as it would appear with the ironwork removed, demonstrates how the charm of a Regency town house is dependent on its ironwork.

Right, two typical examples of railings that form an essential part of an architectural scheme. No. 18, Buckingham Street, Strand. The 18th century tradition: area railings made decorative and returned to emphasize the doorway and link the railings to the building. Extreme right, a row of shops in Cheyne Walk, London. These have already been demolished but were an example of ironwork that was essential to the design. Full use was made of the link that ironwork can provide between the plain upper storeys and the detailed ground floor storey. Its function also was to soften the abrupt change in tone.

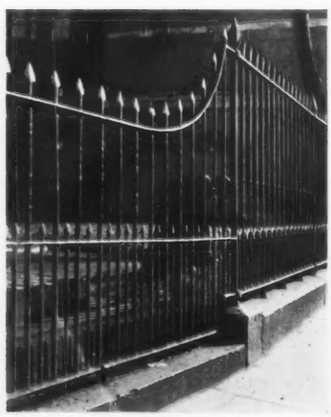


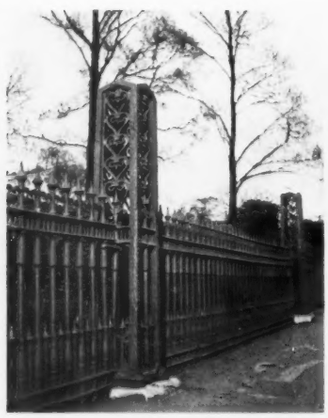
Two typical cases where the ironwork is an essential part of the design of the building and it would be vandalism to remove it: railings and balconies at Cheltenham and in Munster Square, London. The sharply defined decorative quality of the first floor balconies and verandahs make an effective contrast with the plain white surface of the walls.

3 Variety of Design

Turning to the merits of the railings themselves considered apart from their context as town planning or architectural incidents, it may be timely to put in a plea for the better appreciation of cast work. The refinement and beauty of the early wrought work is so well recognized that the hardiest vandal might well hesitate before attacking it. The later examples where wrought iron elements are ornamented with cast iron motifs are not so generally appreciated, and finally the full exuberance of cast iron has hardly received any recognition at all, except by enthusiasts. By all means let us do away with the inferior work which abounds, but do not let us lose sight of the fact that Victorian ingenuity produced in iron casting a technique the product of which was not an inferior copy of previous work, but a new design-form in itself. Its best quality was a robust vigour as in the example on the extreme right below, and the exigencies of the process by which it was made called for a thickness and solidity which is quite alien to wrought work.

A typical use of ironwork in street architecture is to crown the dwarf walls to the front gardens of town houses. Left, a traditional wrought example from St. Leonards Terrace. It echoes the character of the houses behind and its gilded urns and spikes relieve the severity of the direct vertical design. Centre, from Cheyne Walk, Chelsea. The all-over pattern of this somewhat Spanish type railing is an interesting attempt to get away from the conventional form. Right, also from Cheyne Walk. The Chinese Chippendale character of this partly wood and partly iron railing is another interesting change. The piers in the brick wall to take the thicker verticals testify to the care which has been given to the whole of the design.





Railing details of three periods. In the wrought-iron example outside St. Pancras Church, Euston Road, left, the rustic character of the ironwork contrasts strangely with the sophistication of the gilded finials. The inclusion of such a high dog-bar helps to defeat their purpose, as it acts as a convenient half-way step to a would-be climber. Centre, detail of the Park Crescent railings shown on page 172. The massive and bold design of these makes full use of the possibilities of cast-iron work. Right, a richly ornamented example of Victorian cast-work of admirable design, from the Embankment Gardens. It is designed to stand by itself around a garden or a square with no need of any building to act as background.

1

OFFICE BUILDING AT JOHANNESBURG

FOR THE ANGLO-AMERICAN CORPORATION OF SOUTH AFRICA

FRANCIS LORNE, ARCHITECT

OF SIR JOHN BURNET, TAIT AND LORNE

The principal commercial and financial centres of a newly developed area usually take their character from their Western European prototypes. Johannesburg is the representative type of the modern city in South Africa, the focus of its commercial and financial activity and most particularly that of gold mining. Its planning owes much to American as well as European examples and the new headquarters of the Anglo-American Corporation, a mine-owning company, illustrated on the following pages, occupies a complete " block " site in the centre of the city, near to the Stock Exchange. Above, 1, is the main entrance.

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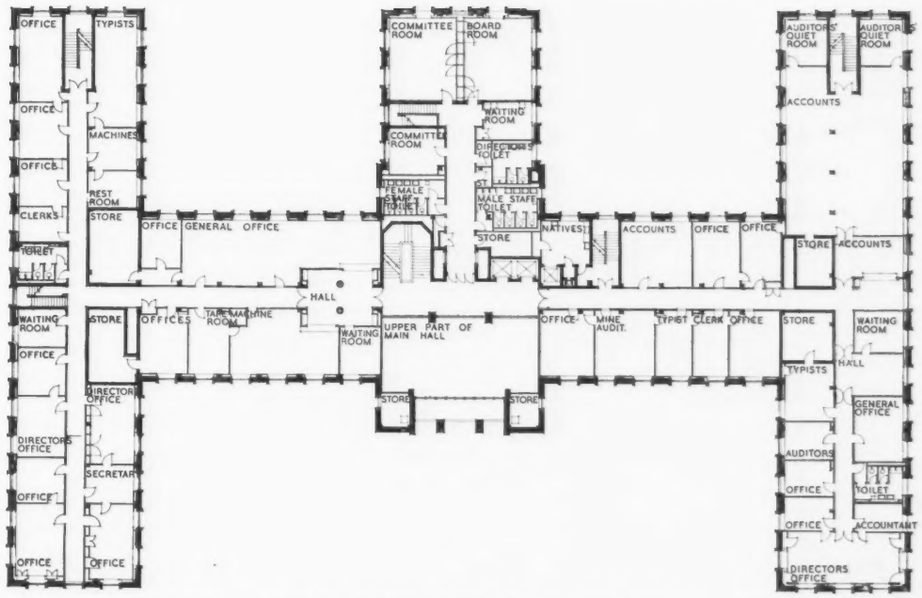
THE block site which this building occupies is 200 feet by 300 feet in extent, the site itself being one on which digging took place in the early days of the Rand, fifty years ago. The building is set back from all four street frontages a minimum of 20 feet from the property line, as a break from the noise of the surrounding streets, with a tower in the centre and with four large open courts approximately 70 feet square. The surrounding space is laid out with grass and flowers on all sides of the building. The principal entrance is at the base of the central tower. Two lifts and a staircase lead off the entrance hall and a small lobby leads to a large room for annual meetings which, with the entrance hall, occupies the central block. The general office accommodation is situated in each wing on the ground floor and the board room and directors' and executive offices on

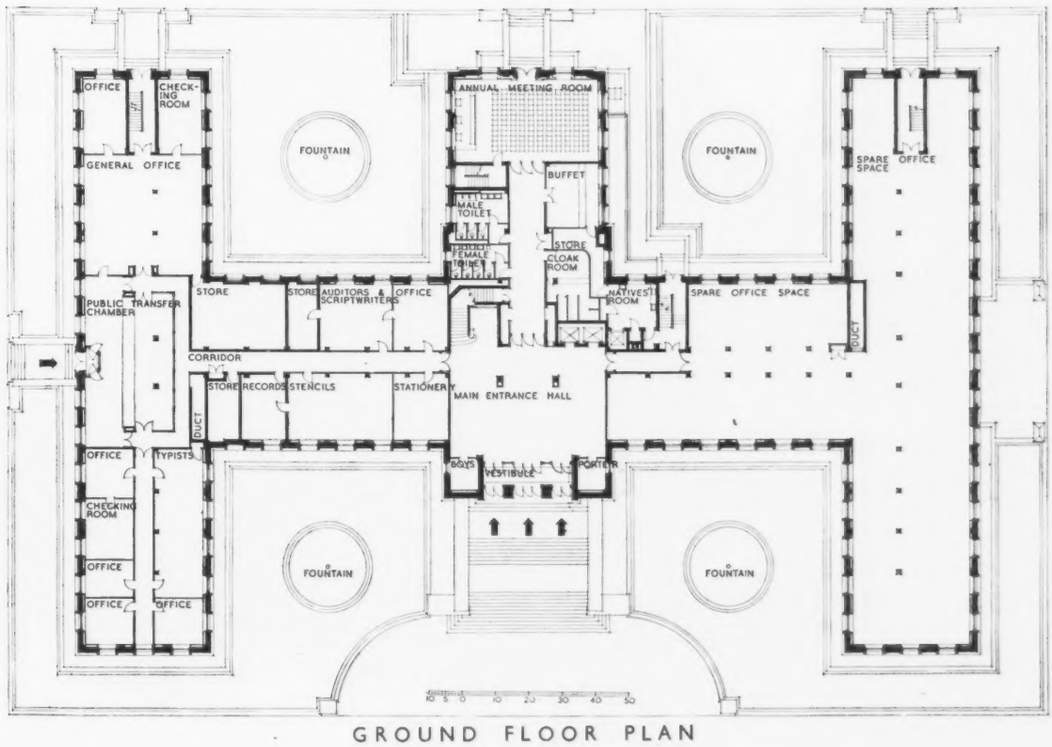
2, the building from Main Street. 3, the main entrance steps and tower. Above the entrance is a bas-relief symbolizing the power of electricity and suggesting the shape of the South African continent, thrusting aside the Southern seas. The frieze on the pylons flanking the steps depict South African animals and birds. These, and all other decorative sculpture and bronzework were designed by Walter Gilbert. 4, the stone corbels of the flag poles on either side of the central tower whose design is derived from a South African flower, the giant protea.

the first floor. On the second floor are the technical and buying departments with offices for consulting engineers and geologists. Lounges and restaurant accommodation for directors and staff and further office accommodation is on the third floor and on the top floor is a caretaker's flat and housing for native servants. On both of these floors a possible extension of office space has been provided for. In the basement is a garage to hold approximately 70 cars, the remainder being storage space.

The building is of steel and concrete frame construction on a foundation of shale rock, a feature common to the Rand district. It is faced on all frontages with a warm coloured stone. A feature of the building are the bas-relief friezes and decorative metal work in which motifs drawn from South African flora and fauna are exclusively used.



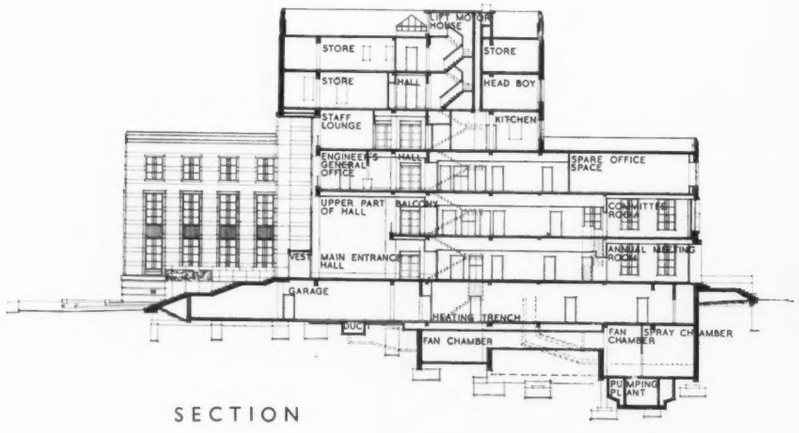
FIRST FLOOR AND TYPICAL OFFICE PLAN



GROUND FLOOR PLAN

5

5, the forecourt and steps leading to the main entrance. 6, the rear elevation. There are separate entrances to each wing for the office staff and to the central block leading directly into the annual meeting room. In the open courtyard on either side of this block are circular fountains similar to those flanking the main entrance.



SECTION

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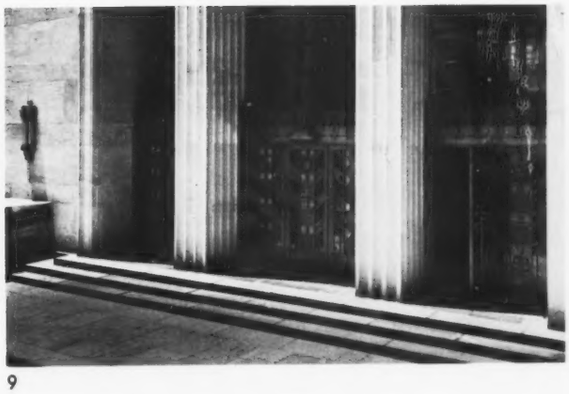

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7, the steps leading to the main entrance. The forecourt and fountains on either side emphasize the monumental aspect of the central tower with its vertical unbroken columns running to third floor level. 8, *a detail of the entrance approach.* 9, *the main entrance doors, of which there are three in the centre and two on each side of the columns, surmounted by a bronze cresting of motifs derived from South African flowers. The bronzework of the door itself also introduce symbolic South African motifs.* 10, *a detail of the bas-relief panels surrounding the circular fountains.*

11, one of the bronze bosses on the cast-iron spandrels dividing the floor levels of the tall windows. These portray South African animals. 12, a detail of the bronze entrance doors on the rear elevation. The design is based on the delicate ribbing seen in the South African butterfly wing. Behind the bronze entrance gates are decorative glass doors, 13, seen from inside the entrance hall. 14, a detail of the same doors. They extend upwards to the height of three floors in a large window designed by Jan Juta. The decoration is applied by acid washes, wheel cutting and the application of vitrifiable sienna and amber colour fried into the glass to blend with the bronze metal frame surrounding it. The design is local in colour and subject matter and has been planned to allow plenty of light to penetrate into the main hall.

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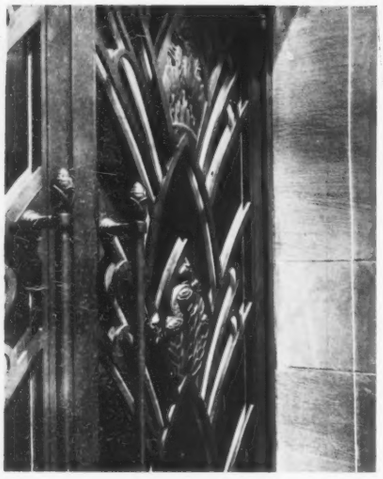

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INTERIOR FINISHES AND SERVICES

The interior finishes are uniform throughout the building and wherever possible South African materials have been used. In the entrance hall the floor is covered with travertine, in all corridors half-inch cork tiles are used and in the offices "Kejaat" wood commonly known as "Rhodesian Teak." The main staircase is travertine which is also used as a plinth round the entrance hall and supporting columns. The annual meeting room, the board room, committee rooms and some of

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15, the entrance hall. Alongside the main staircase and a lobby leading to the annual meeting room and two lift entrances. 16, *the first floor landing whose simple lines are relieved by a balustrade of sand-blasted glass which picks up the pattern of the entrance doors and large window. On the left is a corridor leading to the board room and committee rooms.* 17, *a landing of the main staircase on an upper floor.*

the directors offices are flush panelled with South African stinkwood. In these rooms and in the entrance hall the furniture was designed by the architect. The circular lighting fittings are used in the public parts of the building, in some cases recessed into the ceiling. Instead of a heating system an air conditioning plant has been installed, the air being heated in winter and cooled in summer. This system operates on all but the fourth floor.

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18, *the chairman's room on the first floor. It occupies the width of the west wing, having windows on three sides, and overlooks Main Street.* 19, *a director's office, and* 20, *the board room, both of which are panelled in South African stinkwood. The latter is immediately above the annual meeting room on the first floor.* 21, *a drawing office attached to the engineers' department.* 22, *a general clerical office.* 23, *a view from roof level with the directors' lounge on the right. Johannesburg, in common with other towns whose foundation arose from the discovery of mines, has grown up in the midst of its own industrial activities although by now it has the character of a Western financial and commercial centre. In this view some of the mine dumps which are a distinctive mark of the surrounding district and which represent the source of the city's wealth, can be seen in the distance. These particular dumps seen in this picture being in fact owned by the proprietors of this building.*

23

In these articles the practical virtues of modern architecture are taken for granted. They are written, that is to say, on the assumption that the revolutionary phase of modern architecture is now over. It has successfully re-established the principles of efficient planning and sound structure as things which must come first, instead of being subordinated to pictorial "composition" or stylistic pedantry. But this assumption means that modern architecture can no longer claim exemption from criticism on æsthetic grounds. Modernity is not enough. As at all times in the past a building must stand or fall by its superficial appearance, which in any case is all the Man in the Street has to judge by.

We shall get nowhere by complaining about the hideousness of the suburban villas put up by speculative builders, unless we realize that they have got something that the "good" architecture of today has not got, and that people need. It is true they are ugly, but we make a mistake if we think that the people who like them do so because they have a taste for the ugly. Their criterion is not an aesthetic one at all but a symbolic one, and newspaper advertisements for suburban homes will be seen to be not so much pictures of buildings as groups of the architectural symbols that people like to have around them : gables, chimneys, bay windows and the like. Even the garden is symbolized by a stylized tree and posy of flowers in the foreground of the picture. The extent to which the individual motifs have been reduced to symbols is exemplified by the shutters in the right-hand villa. These do not pretend actually to be shutters (those either side of the long windows would not meet in the middle). They are there for the sake of the associations they evoke.

CRITICISM

By James MacQuedy

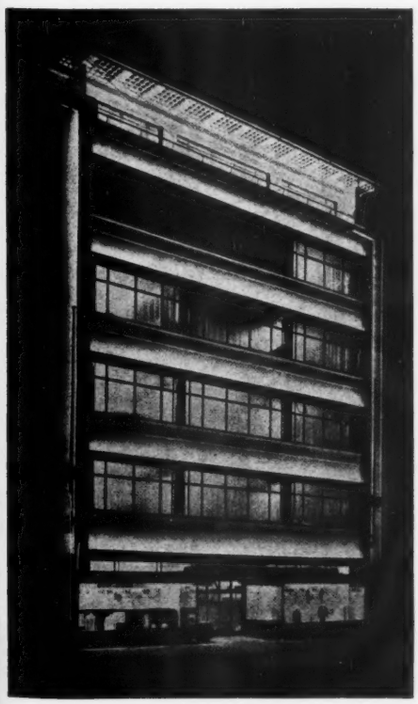
A few months ago I wrote something about the *cliché* * in contemporary architecture, suggesting, among other things, that although we may dislike on sight some of the rather tiresome mannerisms we observe in many architects' work, we ought to take a longer view and recognize them as an attempt—successful or not, and probably unconscious—to answer the need for a familiar idiom as the basis of architectural language; one such as we once had but were compelled temporarily to discard at the same time as we threw overboard the mumbo-jumbo of exotic poses that the connoisseur's architecture of the nineteenth century had grown into. I said that we must not be too hasty to despise certain superficial substitutes for a modern vocabulary until the latter is forthcoming from modern architecture itself, for these constitute the only non-period vocabulary so far devised.

I think it is worth pursuing this matter of the *cliché* a bit further, but not for the moment with the idea of examining the particular *clichés* that are developing today or the particular architects in whose work they are found, so much as the symbolic aspect of architectural design which the necessity of *clichés* of some sort indicates. For we dislike *clichés* or mannerisms only when they are a substitute for design—in the same way that we dislike verbal *clichés* when they are a substitute for thought. The *clichés* that architecture in its maturity employs, however, are the accepted language of design itself, the terms in which architecture expresses its ideas in a way that will make them clear to the Man in the Street. Of this kind of necessary *cliché* the classical column is, of course, the supreme example, together with the various standardized units that go to make up the orders. For in classical, and even more in Renaissance, architecture the process of design was reduced in a remarkable degree to a matter of the handling of standard units much in the way that a modern structural engineer handles his standard sections, canons of taste taking the place of the laws of mechanics. But these units get their *effect* to a considerable degree by association, and in architecture of other periods the same principle is there, in a less cut-and-dried fashion. In fact architecture cannot speak clearly without it. For however eager we may be to re-establish today the visual appreciation of architecture—and it is one of the aims of these articles to insist that it is time we took moral rightness and functional efficiency for granted, and looked at buildings for what we can *see*—nevertheless if we analyse the process of looking a little further we shall find that, with all the sensibility in the world, a purely visual impression has to share the stage with that which is coloured by symbolism and association.

In the same way that in ordinary conversation we use words but talk in blocks of words, or phrases, which, when grouped together, have a special meaning—often a metaphorical, not a literal one—when we are using the language of architecture we convey both the primary ideas and, more especially, the overtones of meaning through which the art of architecture makes contact with its public, through the medium of familiar groupings of motifs.

The architect himself may use symbolism, and the associations latent in these groups of motifs, unconsciously. His own search for the shorthand notation which we call a style probably derives only from his wish for an array of ready-made solutions, ready to his hand, to all the design problems he meets with. But to his public they mean something quite different. If the contemporary architect looks at the fashionable corner window as something from the box of tricks that he can employ to give personality to a building, his public values it, though unconsciously, for what it symbolizes : in this case perhaps some degree of release from the rigidity of the four solid walls within which he is usually confined, or possibly the idea of a diagonal view as a change from the boring view either down or across the street.

In the same way the motifs the architect or builder employs in the ordinary suburban house are not, in the householder's eyes, simply architectural shapes that he likes his home to be provided with. He does not look at them æsthetically at all. He demands them partly because they are a social symbol,* a make-believe of the middle-class world of his ambitions—the lower class always apes the upper class of a generation before—and partly because half-timbered gables, tile hanging and lattice windows suggest shelter and cosiness. Similarly, when he goes on holiday and makes a trip to see the local sights, he genuinely admires columns and pediments, but not for æsthetic reasons. For him they suggest dignity and formality, and rosy brickwork, heraldic beasts and twisted chimneys suggest romance and pageantry: qualities he likes to find in the architecture he looks at if not in that which he lives in. The



Speaking in terms of ordinary architectural criticism, the building on the left (Simpson's, Piccadilly, by Joseph Emberton) is undoubtedly superior to that above. Amongst other things it "expresses its purpose" better : that is to say, its appearance is more immediately derived from its structure and plan. But in another sense it is the building above that expresses its purpose while that on the left expresses nothing at all. For the building above means a shop to the Man in the Street because this is what he is accustomed to shops being like. This element of association is a factor—one quite distinct from purely aesthetic factors—which we must not fail to take into account when criticizing architecture.

* I use this word in its French sense of something that is subject to limitless repetition : not in the English sense of being necessarily boring as well.

* Hence the suburban dweller's dislike of the simple small house that architects (who judge æsthetically) try to persuade him is in better taste, on the grounds that it "looks like a Council House."

difference, in fact, between the architect's and the public's view of the familiar elements of the various architectural styles, is the difference between the two conceptions I am trying to analyse: the *cliché* and the symbol.*

In classical architecture the translation of design into terms of a shorthand composed of easily recognizable symbols or groups of incidents is most marked, but it occurs in all architecture—except the modern. In mediæval architecture the symbolism is of a less sophisticated kind; it is less a symbolism by association and more a direct pictorial symbolism. It was on its purely physical appeal that many of the arguments of the Gothic Revivalists were based: the aspiring lines of the Gothic spire, the rich mystery of the chancel hidden behind a fretted screen, were the kind of attributes that suggested its advocacy on ethical grounds, that fitted it for its rôle as the answer to pagan materialism in an age that was seeking an emotional rather than a rational expression.

During the period of the Gothic Revival, indeed, the idea of direct symbolism in the forms of architecture was taken to ridiculous lengths, as when the Cambridge Camden Society expected architects to design according to a ritualistic formula, interpreting the whole of church architecture in terms of the symbolism of numbers: the nave and the aisles—or, alternatively, the triple arrangement of arcade, triforium and clerestory—representing the Trinity, an octagonal font (an hexagonal one was looked on as heretical) representing regeneration, and so on. On such lines, of course, architectural design becomes a farce.† The simple fact that the forms of Gothic architecture cannot have been based on religious symbolism because when it was current it was the style of secular architecture as well—a fact the Revivalists always forgot—sufficiently disposes of this principle. But it is, I think, significant that this perverted enthusiasm for the symbolic developed at the time it did—soon after the architectural philosophy of the eighteenth century disintegrated into the eclecticism of the nineteenth. The sudden conscious interest in symbolism as an attribute of architecture is an indication that natural symbolism has disappeared. The Camden Society wanted architects to design symbolically, which is against both nature and art, but they were right in feeling that the symbolic or associational values are an essential part of architecture which the eclectic taste of the 1840's was the poorer for having lost.

Why architecture was suddenly translated in the early nineteenth century from a common idiom that everyone understood to an obscure mystery unintelligible to the public—it lost thereby a contact with the public that it has never regained—is just because of the chaos presented by innumerable systems of symbolism competing with each other, a Babel of conflicting languages, each rival style seizing one kind of building that by association it could make its own.

It was in America, a country that always does things on a more spectacular scale than any other—whether railway smashes, pastiche architecture, natural catastrophies or racketeering—that this differentiation of style according to function was most highly developed. So much so that the symbolism almost approaches to being a form of functionalism; style is determined by purpose instead of period. The Corinthian column is associated exclusively with banking and finance. To the public eye it is the actual symbol for a bank, the label by which it is identified, and no longer a classical motif used for decorative purposes. Roman bath forms mean railway stations and that horrible invention Collegiate Gothic means educational establishments—it was devised when the founders of colleges demanded a style quite distinct from that which had been adopted by big business.

The puritanism of modern architecture is partly a reaction from this perverted use of the languages of earlier periods. The lesson the nineteenth century taught us is that an architectural language has no value unless it is a universal language that everyone understands; one that allows genius free play and at the same time enables the ordinary architect, even the unlettered builder—as in the eighteenth century—to build decently as a matter of habit. And we have recently become aware that the absence of any recognizable language is the handicap that principally prevents the development of modern architecture into a mature style, because it deprives the Man in the Street of any familiar combination of motifs that he can rest his eye on. Whatever the theoretical merits of modern architecture at the moment it simply does not offer him any suitable alternative to the Olde Worlde styles that for many years have at least offered him the solace of suggestiveness.

This point is illustrated by what has lately happened in Russia. The sudden reaction about a dozen years ago from extreme and uncompromising experimentalism was not due to any second thoughts about the Revolution, and was only partly due to disillusionment on account of technical failures. It was, as Mr. J. M. Richards observes in a recent book, due to the uselessness of modern buildings for purposes of propaganda and prestige. To quote his words: "Architecture was required to serve as a symbol of the successful establishment of the new régime, and to the impressionable peasant, for example, paying a visit to Moscow, palatial stone buildings decked with rows of sturdy columns were more convincing evidence of the progress of the Five Year Plan than modern buildings of whatever quality, which for him had no associations with prosperity and security; nothing to make him proud of his share in them. Architectural progress, that is to say, could not be allowed to move faster than popular education." * The Russians knew that a living architecture must convey a message to the people for whose use it is intended as well as to the *cognoscenti*—and that this is more important than that it should show the correctest taste in art.

The problem before modern architecture in this country therefore is partly one that time will solve: when the appearance of modern buildings has become sufficiently familiar it will be possible for them to acquire associations of all kinds. Nowadays the forms of modern architecture easily enough suggest efficiency and skilful organization; that is why the most successful modern buildings are factories, hospitals and department stores; but they less easily evoke the dignity demanded of a city hall or the cosiness demanded of a country cottage. Partly it is a matter of time, but partly also modern architecture must go half way to meet its public by the development of a character that others besides the sophisticated can recognize and a kind of beauty that others besides those with trained vision can enjoy.

It is not a question of compromising with its excellent principles; only one of building up an idiom or language that takes into account the extent to which the ordinary person relies on the symbol, the *cliché* and the habit of association when he looks at architecture.

* A good field for the study of architecture *designed* as symbolism is that of stage settings: e.g. "Aldwych Farcical," one of the interior styles delineated by Osbert Lancaster in his book, *Homes Sweet Homes*.

† The development of this movement and the various architects' reaction to it are well described in Basil Clarke's book, *Church Builders of the Nineteenth Century*.

* *An Introduction to Modern Architecture* (Penguin Books, Ltd.), page 77.

SOME

Though the event seems not to have been noticed in the London daily papers, the tearing of a thirty-feet-wide gap in Tarr Steps is a tragedy. Driftwood, mingled with ice and hurled down by the flood waters of the Barle when the river was swollen at the time of the thaw which broke the January frost, was the cause of the damage.

Exmoor's Tarr Steps, though far less famous than Dartmoor's Postbridge, are in fact infinitely more picturesque. It may also be fairly claimed that the "steps," though they are a clapper bridge, are a stage nearer than Postbridge to stepping stones, and they thus illustrate better the early development—from stepping stones—of a primitive bridge form. Because of this primitiveness, the great length of Tarr Steps is all the more remarkable. The mortarless bridge is 180 feet long and (irregularly) five feet wide. Most of the main clapper stones are seven feet in length: the longest is eight feet six inches. The date of Tarr Steps is not certainly known: the bridge is generally asserted to be pre-Roman but local legend inevitably credits the devil with a share in the construction.

Over-publicized Postbridge and other simpler bridges of Cyclopean type on Dartmoor, as well as some in Lancashire (at Wycoller, near Colne, for example) are also "dated" as pre-Roman: sometimes 2,000 B.C. has been suggested. It is worth remarking, however, that Cornwall and Pembrokeshire have small and simple clapper bridges which are known to be less than 300 years old. And though the Dartmoor and Lancashire examples have all the glory and renown, there is no need to go 100 miles from London to see a true clapper bridge. At Eastleach, one of the most beautiful of all the Cotswold villages, a good example may be found. Known as Keble's Bridge, in memory of John Keble of Oxford Movement fame, whose first curacy was at Eastleach, it lacks the rough finish of some earlier clapper bridges but yet retains real charm.

J. D. U. WARD

The Clapper bridge developed from the primitive stepping stone, and Tarr steps, **1**, *across the river Barle on Exmoor, shows the transitional stage.* **2**, *the better-known Postbridge, a primitive but sturdy example of the Clapper bridge.* **3**, *Keble's bridge at Eastleach in the Cotswolds.*

CLAPPER BRIDGES

1

2

3

BOOKS

Georgian Wales.

WELSH LIFE IN THE EIGHTEENTH CENTURY. By Sir Leonard Twiston Davies, K.B.E., F.S.A. and Averyl Edwards. London: Country Life. Price 15s.

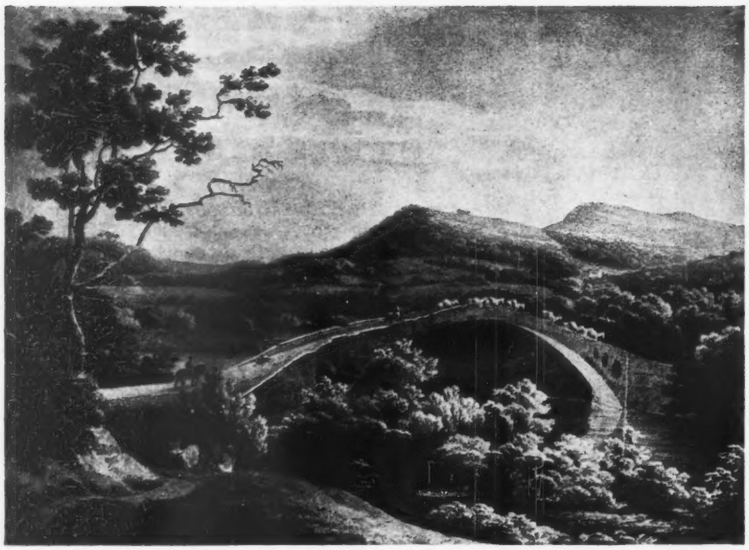
THE ten chapters of this book are like ten attaché cases, very neatly packed with interesting information about eighteenth-century Wales. This is not, perhaps, the most artistic way to make a book; nor does the result successfully distil the beauties of history, since it lacks both the toy-like fascination of original research in a narrow field and the more emotional appeal of a broad but organic treatment of a historical period. But with that reservation, the book may be warmly welcomed. It brings into a small compass material which the ordinary reader, out of touch with the sources of Welsh historical scholarship, would be unlikely to find for himself. The rich mine of the *Cymmrodor Transactions*, for example, is one such source, and one of which the authors have copiously and wisely availed themselves.

Wales has long attracted Englishmen by its strangeness—by the un-English sculpture of its mountains, the complete unintelligibility of its language and the foreign wisdom to be found among its people. Perhaps the early landscapists, from Wilson (himself half Welsh) to Turner, enjoyed Wales more than it has ever been enjoyed before or since by sightseers. Today, Manchester and Liverpool swarm to the coasts and mountains for the holiday season and make the enjoyment of it precarious even to themselves.

But there is still an unexplored Wales. It is Wales of the 18th and early 19th centuries, a primitive land, overlaid with the richness of a sophisticated foreign culture, sharing with Ireland, Silesia and the Crimea a special grandeur in decay. One could have cited the now demolished Emral Hall (partly preserved in spirits at Port Meirion) as an example; but there are many great houses still standing: Hafod, for instance, not far from Aberystwyth. Here is a great empty house—half Rococo Gothic, half Italian—where Thomas Johnes, the Beckford of Wales, lived the life of a millionaire scholar amid grottoes, chasms and waterfalls of Miltonic grandeur. A Prince of Wales is said once to have meditated making Hafod his country home, but something—perhaps its remoteness, perhaps its curiously haunting sadness—prevented him. It is a house which has seen much tragedy; a ghost is said to have been encountered there not so long ago; and its future awaits either an individual of exceptional wealth and sturdy personality, the corporate insensibility of some institution—or ruin.

Neither Hafod, nor, indeed, any of the greater houses of Wales, can claim to be very decidedly Welsh. For the native product, one must look at cottages and farms—like the one shown in the delightful drawing by Cornelius Varley, reproduced as a frontispiece—or else at bridges. Bridges especially, for Wales produced one primitive engineer of quite extraordinary genius—William Edwards. He might be placed beside Smith of Darnick, Sir Walter Scott's mason at Abbotsford, as one of those rare country workmen who, without leaving their own sphere, have won the recognition of posterity by sheer feats of prowess in the struggle against the laws of gravity. The story of Edwards's two failures and his ultimate triumph at Pontypridd is one of the epics of engineering. The piers of his first bridge were carried away in a heavy flood; the second, a single-span structure, collapsed because of the excessive weight of the haunches; the third introduced the brilliant device of spandril "port-holes" to lighten the structure, and stands to this day, as taut and as magical as a bridge by Maillart, though robbed of some of its thrilling quality by the modern bridge which has now relieved it of its duty. A fine view of the bridge, by Rooker, is reproduced, and the authors have secured interesting and little-known facts about his life and character.

The book is sure to yield sidelights on almost



It was not until his third attempt that William Edwards' bridge at Pontypridd remained standing. His second attempt collapsed through excessive weight and the introduction of spandril portholes besides solving this difficulty contributes to its surprising delicacy. The illustration is from "Welsh Life in the Eighteenth Century," reviewed on the previous page.

any subject in which the reader is interested, and there is an almost continuous thread of material bearing on architecture, from a potted biography of John Nash to the more thoroughly indigenous subject of slate quarrying—an activity which contributed largely to the character, if not to the gaiety, of Georgian and Victorian England. The least pleasing parts of the book are those which are mainly biographical, and insecurely linked to the subject in hand by the accident of birth. The best parts are those dealing with country life, the beginnings of industry and those two great passions of the true Welshman—religion and education. A serious shortcoming in a book of this essentially composite and factual nature is that there is no index.

JOHN COOLMORE

Wisdom in Action.*

COUNTRY RELICS. By H. J. Massingham, illustrated by Thomas Hennell, A.R.W.S. Cambridge University Press. Price 15s.

This book is described by its author as "an account of some old tools and properties once belonging to English craftsmen and husbandmen, saved from destruction and now described with their users and their stories." It is an unusual book, and the materials for it were assembled in an unusual way. As a distraction during an illness, the author built a small museum in his orchard, and he called it "the 'Hermitage,' because of its close though accidental resemblance to the wood engraving of the Hermitage by Eric Ravilious in the Nonesuch Edition of Gilbert White." Into this thatched, agreeable summer house came scores of implements, each with a story attached, a story of skill maintained or skill in decay; and the work of the farm and the crafts of the countryside were represented by tools and tales about the individuals who had handled them. Many people helped to form the collection; and when it had been arranged in the Hermitage, Mr. Massingham began to arrange it on paper, and to enrich each section of it with his observations.

He writes with the robust conviction of Cobbett, but with an urbanity which would have aroused Cobbett's suspicion.† But he shares with Cobbett the fierce love of English country life that ennobles so many of that boisterous old rebel's pages, and he rubs in the shortcomings of our own age more by implication than by denunciation, although he says, truly enough, that it is "the only age that has contributed nothing of any value to the country scene."

Mr. Massingham dislikes machinery. (Since the black-out began most of his fellow countrymen have soured on it too—in theory at least.) His objection is not based on the regrettable dangers of machines when they get into evil or careless hands. He regards machines as enemies of happiness in work. A farmer once told him that tractors "take the song out of the job." He asserts that "mechanization can never be successful, except very partially, when life is its province." Again, he holds that "Nationalization is like mechanization: the one means working the land by agricultural machines, the other managing it by a bureaucratic machinery. I have seen quite enough of county councils to wish that I may not live to see the countryside governed by urban officials."

At a time when Western civilization is performing the routine preliminaries of *hara kiri*, Mr. Massingham's book is a heartening reminder that the foundations of a saner order of society still exist, ready for a new and splendid structure of country life that may well arise during, and be elaborated after, this war. It is a vigorous book, and it contains no pleas for pallid or precious craft-revivals. Mr. Thomas Hennell's delicate line drawings are a most agreeable accompaniment to the text.

JOHN GLOAG

* L. P. Jacks once described skill as Wisdom in Action.

† When Cobbett met the most urbane man in Europe, Talleyrand, he was perplexed by the nobleman's courtesy, and asserted that he "was no trout, and consequently not to be caught by tickling." (*See* Duff Cooper's *Talleyrand.*)

The Tourist's England.

THE GREATER ENGLISH CHURCH. By Harry Batsford and Charles Fry. London: Batsford. Price 7s. 6d.
SOUTH EASTERN SURVEY. By Richard Wyndham. London: Batsford. Price 8s. 6d.

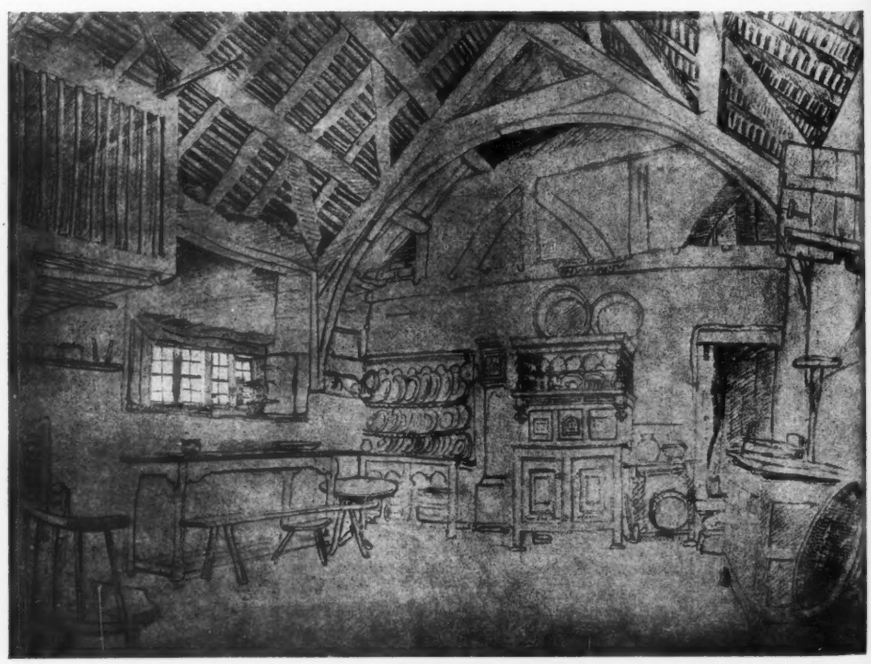
Our guidebook writers are without exception literary and sentimental. The candour of a Horace Walpole still seems far away from our self-conscious age. But if we can only be furtive about the present and silent about the future, we can at least be honest about the past and, where necessary, scrape off some of the accretion of sentiment with which much of our outlook on architecture is thickly coated.

It is this sentiment which has transformed the English cathedral into a national institution. Its features are popularized in the cyclist's twopenny weekly, its intricacies recorded in a welter of specialist terminology in the students' handbook. Faced with these extremes Messrs. Batsford and Fry have kept to the middle path in what might be described as a functionalist approach. The greater church of their title includes not only cathedrals, but those monastic foundations and collegiate churches in which congregational worship played only a negligible part, and their study is divided into five chapters: how it was built, how it was used, how it was planned, how it was designed, how it was furnished. The illustrations are comprehensive and include some of the lesser known abbeys, Hexham, Margam, Haughmond, whose detail is the equal of more famous Cathedrals.

Mr. Wyndham avoids the five star attractions in his territory; Brighton, one feels, he leaves out with rather more reluctance than Canterbury but off the by-passes he reveals a landscape and a vernacular architecture which still retain their honesty and nobility. A feature which occurs with some frequency in his record, is the folly, a type of building which displays a hidden streak of fantasy in the English character. Jezreel's tower at Gillingham, Fuller's pyramidal tomb at Brightling (local legend claims that he is seated upright in full evening dress before roast chicken and a bottle of claret) the shell grotto at Goodwood; the mark they have everywhere left on the landscape is considerable.

Along the South coast Wells Coates, Chermayeff and Mendelsohn are duly noticed, nor does Mr. Wyndham's able camera flinch at the less attractive aspects of the modern scene; a crooner in a Brighton dance hall, Saltdean, trippers' litter on Box Hill; the picture is complete.

F. J. HARRIS



Wales has produced no large scale monuments which proclaim her national character; it is only in small rural building that it becomes apparent. This wash drawing by Cornelius Varley is of a farmhouse near Conway. It is reproduced as a frontispiece in "Welsh Life in the Eighteenth Century."

DECORATION

1

1, night view of a covered way, roofed with a barrel vault of glass bricks, in an office and flat building in Prague (architect Fr. Schmeisser). It has a span of 32 ft., welded reinforcement and two expansion joints invisible from underneath. The comparatively new technique of glass brick construction has probably been put to a greater variety of uses in Prague than anywhere else. A number of them are illustrated overleaf.

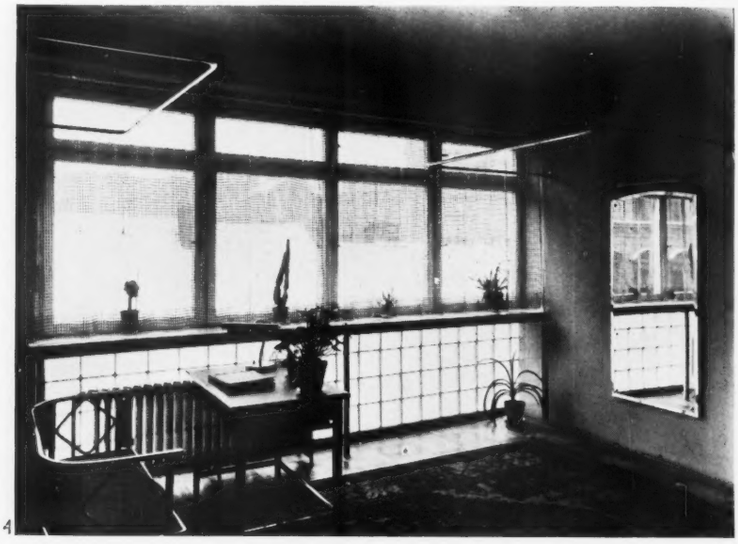
1 Glass Brick Construction in Prague

2 Broadcasting Comes of Age

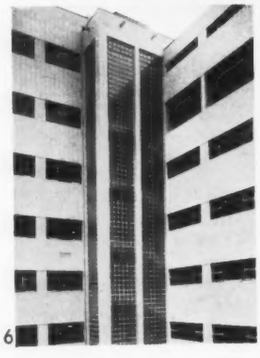
GLASS BRICK CONSTRUCTION IN PRAGUE

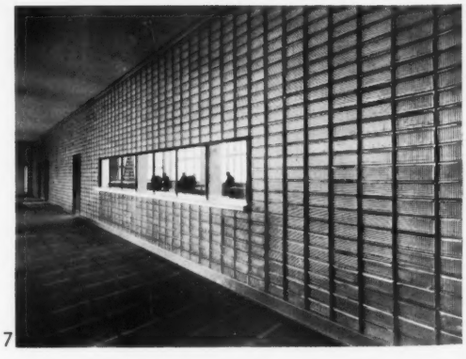
In Czecho-Slovakia, a home of glass manufacture, it was natural that the new technique of glass-brick construction should be readily adopted ; and by the time the German occupation put a stop to normal civil building about a year ago, Czech architects, especially in Prague, had already proved what a variety of uses glass brick construction could be put to. Although the examples on these pages are as much an answer to technical and structural problems as to decorative ones, they are included under the title decoration in the belief that it is the decorative qualities latent in them that cause architects to welcome them as a new material with a great future. **See acknowledgment on page 192.**

2, a shopping arcade linking two blocks of an office building by Kozák and Černy. The roof is not a barrel vault like that overleaf, but is designed as a slab spanning in either direction over an area of 1,650 sq. ft. Permanent ventilation is obtained through apertures round the edges of the centre panel. Water is laid on above for cleaning purposes, hot water being available for clearing snow.



3, a glass-brick fronted building with shops on the ground floor, offices above and flats on the three upper floors. Notice how the whole of the façade covering first and second floors is treated as one panel, the edge of the second floor being seen behind the glass bricks; also how the bricks are continued upwards to form a parapet at third floor level where a small set-back provides a balcony. 4, inside one of the upper floor flats. 5, inside the first floor office. The façade was calculated for a wind-pressure of 30 lbs. per sq. ft., the window frames acting as a structural bracing. Architect, F. Zelenka.





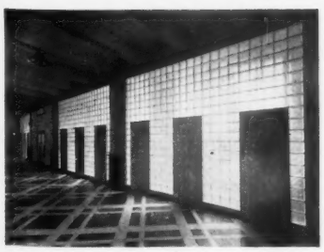
6, one of the favourite uses of glass bricks : to light a staircase window in a sanatorium in the Tatra mountains. It is one of six similar staircases in the building and is built up of pre-cast concrete units, double glazed, with ventilator units of similar design in steel. Architects, Libra and Kan. 7, a glass-brick wall in a brewery company's offices.

8

9

8 and 9. The first use to which glass bricks were put in Czecho-Slovakia was for balcony parapets—a purpose for which they have not yet been used in England although it is one their translucency suggests. In these flats, by Kratochvil and Panuš, the glass-bricks fit into a channel-shaped metal coping and are reinforced vertically.

10



11

10, a screen wall in the foyer of a concert hall. Architect, F. Marek. 11, a glass-brick wall giving borrowed light to the main corridor of the Convent School of St. Ursula.

Broadcasting Comes of Age

THE RADIO CABINET 1919-1940

THERE are few if any industries with a record so short and yet so full of events as wireless and broadcasting. Their joint history does not begin until the end of the last war. Before then, though also within the last fifty years, were made the inventions which made wireless possible (Hertz: Electro-magnetic waves 1887; Marconi: wireless telegraphy 1895/96; Ambrose Fleming: Thermionic valve 1904, etc.), but radio transmission followed only when military and naval needs called for some such medium. Thus broadcasting was started between 1914 and 1918 as a means of internal, non-public communication.

As soon as peace had been restored and industrialists directed their attention to the question as to how they could put to productive use all the plant built up for war purposes, the idea of broadcasting as an entertainment was conceived. The United States came first. There was no government interference to regulate sending; all was left to private enterprise, and consequently as early as 1919 some broadcasting was organized, the programmes to be heard by anybody and everybody who cared to build for himself receiving apparatus of some sort.

England followed immediately and much more systematically; the Continent was slower. In England the decisive steps in the early history of wireless are connected with the Marconiphone Company. The Marchese Marconi came to England as early as 1896 and here carried out most of his research work and his sensational experiments. The ground was thus well prepared, when during the second half of February 1920 the first programme of speech and music was sent from the Marconiphone factory at Chelmsford. From then on there were two daily programmes of half an hour each. The British public was greatly impressed, so much so that *The Daily Mail* thought it would be good publicity to promote this new form of entertainment. A radio concert was organized by *The Daily Mail* on June 20th, 1920, in which Melba sang. It was received by the radio stations of British ships, listeners in the United States, and, of course, the English amateurs. Then the Post Office granted licences to other stations which appeared and went again, until the foundation of the British Broadcasting Corporation at the end of 1922 put an end to this unorganized and confusing growth. By that time there were only 30,000 listeners' licences registered; at the end of 1923, 595,000; in 1928, 2,627,000; in 1933, 5,960,000. Now they number over 9,000,000.

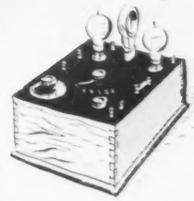
It is a live and very active industry that supplies these millions of listeners with their receiving apparatus. On an average, annual production during the last five years amounted to about 1½ million sets. About 80 per cent. of these are manufactured by ten or twelve firms, a remarkable state of affairs, rare in trades with a strong tradition, but not unusual in recent industries such as those producing motor-cars, aeroplanes and plastic mouldings. This concentration has had its significant effect on design. It has led to the quick adoption of new technical devices, but, on the other hand, to a certain resistance against individual experiment. Such a vast machinery has to be set into motion to alter designs fundamentally that little is left of that freedom with which a pottery or textile manufacturer will introduce new patterns. On the other hand, where such experiments—I am now talking of cabinet design, not of the engineering aspects of the radio trade—have been embarked upon whole-heartedly by adventurous manufacturers, they seem to have been successful and influential. The consequence of this situation is comparative uniformity of appearance and a clearly marked line of development which it will be easy and instructive to follow.

The very first years of the wireless trade are characterized by apparatus of undisguised engineering appearance. The receiver had a horizontal ebonite panel to which the component parts were screwed, 1. The valve was exposed, and the loud-speaker a separate unit, 2, because it could not yet be made small enough for incorporation into the receiver. It was all an unsightly affair, rather messy-looking, but of no æsthetic pretensions and consequently not insulting to the æsthetic sense. Very soon, however, engineers felt repelled by the unorderly appearance of the cabinet, if cabinet it could be called, and they thought out something more handsome and tidy. The ebonite panel was turned by 90 degrees into an upright position and the valve was enclosed. As early as 1923 one could buy such neat looking cabinets as 3, straightforward technicians' solutions to a technical problem. Artists and designers were not yet aware of radio as a potential field of their activities.

The next important technical move was the incorporation of the loud-speaker into the cabinet, first successfully done in portables. These early portables again are of surprisingly satisfactory shapes if not positively beautiful, 4. In loud-speakers the circular soundhole in an upright or sloping panel was also gradually replacing the old trumpet shape. At this stage, however—round about 1924-25—something new and highly characteristic seems to have occurred in the history of radio cabinet design. With wireless becoming more popular from month to month and more and more people of no special technical appreciation acquiring sets, the question arose as to how this new piece of domestic equipment could be made to fit into the house. So far the cabinet had been a machine for the machine-minded, now it had to become a respectable piece of furniture. Surely art was needed to achieve this transformation, and, as had been the case in other industries, the first application of art proved disastrous.

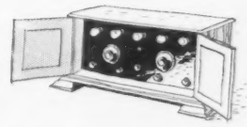
The applied-art phase lasted until 1930, or if the trade as a whole is considered and not the work of one or two pioneers, until 1934 or 1935, not to say to the present day. Two distinctly different courses were taken, both equally typical, equally understandable, and equally deplorable: period imitation and jazz, the one for the houses of the older generation, the other for the young. When the B.B.C. presented a wireless set to King George V in 1924, 5, it had to look like a Sheraton Cupboard, but when by 1930 the number of listeners had passed the third million and the supposed or true taste of the man in the street had become the most powerful factor in cabinet design, a riotous modernism was considered the style to aim at. Manufacturers had not yet conceived devices by which to express that urge for jazz in the general outline of the cabinet; so it was the soundhole only that began to blossom out into florid or jagged decoration, 6.

The market was swamped with these modernistic cabinets, and only the more refined shops preferred putting into their windows radio sets of Gothic or Jacobean or Georgian character, 7. For the last five years the jazzy type 8 and 9 has unquestionably gone down in popularity, at least as far as the better makes go, but period imitation is by no means dead yet. Especially amongst high-price radiograms are there still a good many Georgian models, 10,

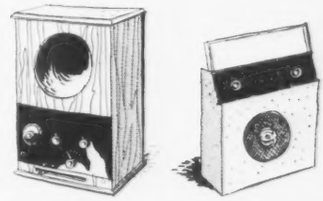


1 The first wireless sets were purely functional: an array of gadgets in an ebonite panel. 1923.

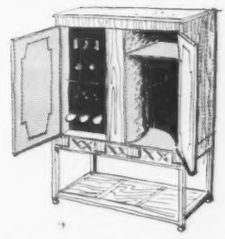
2 The loud-speaker, a clumsy affair based on the gramophone horn, was a separate unit connected to the set by wires. 1923.



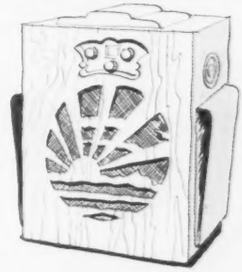
3 The first change was the turning of the ebonite panel into a vertical position and the neater enclosure of the parts. 1924.



4 An important technical improvement was the incorporation of the loud-speaker. This was first successfully done in portables which, at this time, were quite simple and inoffensive in design. 1924 and 1926.



5 Soon, however, changes of another kind took place: the wireless set began to be looked on as a piece of furniture instead of as a machine. "Period" designs were introduced. This is a cabinet presented to King George V by the B.B.C. 1924.



6 And jazz decoration, in vogue at this time, was introduced into otherwise neatly designed cases. 1930.

designed presumably for those upper middle class houses in which the reproduction Chippendale or Hepplewhite dining-room is an inevitable feature. In fact, it seems very much as if the third and most recent chapter in the history which I am trying to record might not have opened yet, had it not been for the pioneer spirit of one manufacturer. Mr. Frank Murphy is a remarkable man. His is a keen business acumen, an exceptional genius for publicity, an odd talent for simplifying and over-simplifying complicated issues until they all appear perfectly clear, and a buoyant belief in himself, qualities curiously interwoven with an educational passion which, for all its strength, is carefully kept from the eyes of the people, i.e. the potential customers. Very soon after Mr. Murphy had set up in the radio trade, he realized that while rapid progress was being made in the engineering side of the industry, cabinet design was still entirely undeveloped. To produce decent looking cabinets designed by the best available experts appeared to Mr. Murphy as a duty to the consumer and at the same time as very promising publicity. So he looked round the furniture trade and after some time found in Mr. Gordon Russell a manufacturer appreciative of his idea and well equipped in every sense to design and make radio cabinets just as good as the best contemporary British furniture.

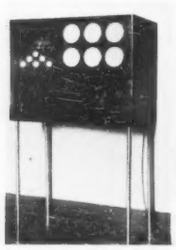
The first cabinet brought out as a result of this Murphy-Russell co-operation, 11, dates from 1931. Like every one of its successors up to the present day it was designed by R. D. Russell. All (except for two or three of 1932–34) have in common a great simplicity and dignity, a straightforward expression of radio as radio, but at the same time the qualities of good modern as well as old cabinet-making. Yet—in spite of their easily recognizable common handwriting—there is in this range of over fifty designs released within the last nine years a notable variety, 12 and 13. The Murphy cabinets represent Britain's most significant contribution to international radio design and one of Britain's most noteworthy contributions to contemporary industrial art altogether. In point of fact, there was only one other wireless manufacturer in England before, say, 1935, who seems to have seen this problem of cabinet design as an æsthetic problem of great import, and he tackled it in quite an independent way. I am referring to Ekco's and the sets which they brought out in 1933 and 1934, 14 and 15. R. D. Russell's cabinets are pieces of modern furniture first and foremost, Chermayeff's and Wells Coates's designs for Ekco appealed to the engineering romanticism of our age. The fascination of the machine, which emanates from the liner and the aeroplane, but also the dynamo and the switchboard, found expression in the revolutionary appearance of these two cabinets. Even the shiny surface of the bakelite from which they were moulded emphasized that new approach, the return as it were to the early clean technician's designs, but now transformed and enhanced in their æsthetic significance by the intervention of imaginative and daring young architects. The two cabinets, more novel in appearance, if I am not mistaken, than any European wireless cabinets had been, were extremely successful. More than 120,000 of Chermayeff's were sold. One can, however, not say that they have had a beneficial effect on the radio trade. On the contrary, as soon as certain manufacturers had seen that there was a lot of money in cabinets looking, as the saying goes, streamlined, they thought they could go one better by making sets that reminded the public as demonstratively as possible of motor car radiator fronts in their fancy American forms, 16 and 17.

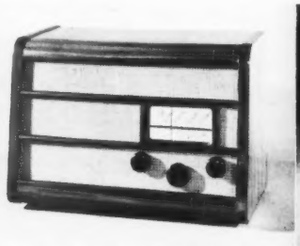
This influence was quite different from that which the Murphy cabinets had upon the industry, and one can safely say that, if British radio cabinets are today as creditable in design as they mostly are, this is due almost exclusively to the pioneer work of Murphy's. This direct or indirect influence, noticeable since about 1934, is much more important than the influence of technical innovations. For, however strange that may sound, it has been confirmed to me by several wireless manufacturers that neither the introduction of superhets, nor of short waves nor of press-button controls, has made any drastic changes in the appearance of radio sets necessary. Changes in the arrangement of controls or the position of the soundhole, and changes from upright to horizontal and back have, although their details are of course always dependent on the technical arrangement of the chassis, chiefly been due to research into consumers' preferences carried out either by questionnaires to the public or enquiries from dealers, a method taken more seriously by the wireless trade than by most other industries in Britain.

The question why certain sets brought out by certain competitors were particularly successful, is naturally one that plays its part in this type of investigation, and they may well be largely responsible for the unmistakable spreading of Murphy influence through the trade. Its symptoms are the disappearance of jazz and the preference now given to squarer shapes and quieter veneers. In some cases very satisfactory results have been achieved without any imitation of Murphy features, in others such imitation can hardly be denied, while in others again a compromise has been aimed at between the old showiness and the new restraint.

Thus one finds a majority of cabinets today—18, 19 and 20 are typical examples—which are far better in design than any of 1930, and others, also quite good, but with something somewhere that jars: the ostentatious grain of a veneer, or crossbanding overdone; or unnecessary chromium bars running across the soundhole; or a vulgar pattern in the silk covering to the soundhole. Yet these deficiencies, must not blind the critic's eyes to the undeniable fact that the general standard of design in British radio cabinets has gone up by leaps and bounds within the last five years, and has now reached, if not surpassed, that of any other European country.

NIKOLAUS PEVSNER





For comparison with the British wireless cabinets illustrated on these pages, above are three fairly recent examples from other countries. Left, an Italian set designed by Mario Labò for the Siare di Piacenza in 1936. *Centre and right, Swedish sets designed and made by G. A. Berg.*

7 Period ornament was sometimes carried to absurd extremes, as in this cabinet with Gothic tracery. Bush, 1933.

8 So was the modernistic fashion: one of the first radiograms. Marconi, 1931.

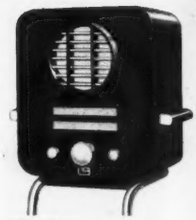
9 —and the jazz-modern, here seen at its most horrible. Ekco, 1932-33.

10 Sometimes the cabinet was completely disguised as a bit of period furniture, and this is still done today. Marconi, 1939.

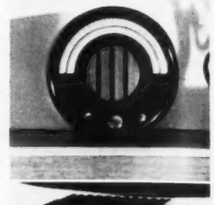
11 A landmark in cabinet design: the first Murphy-Russell model, 1931-1932.

12 These new Murphy cabinets were both good pieces of modern furniture, 1934,

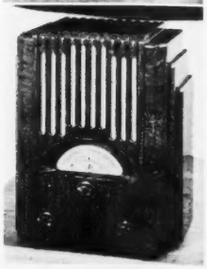
13 — and were wireless sets that did not pretend to be anything else. 1937.



14 Soon another maker employs a modern architect, Chermayeff, and a new material, bakelite. Ekco, 1933,

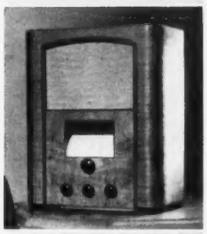


15 — and next year produces another model by Wells Coates. Ekco, 1934.

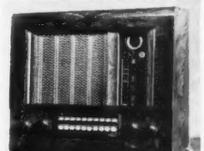


16 The two designs above established a vogue for sets of a more "mechanistic" appearance. Pye, 1938,

17 — but not always with happy results. Some of the worst tricks were borrowed from "streamlined" motor-car radiators. Philco, 1937.



18 On the whole, however, the standard of design improved, partly owing to the Murphy influence. Bush, 1938.



19 There was a tendency to return to the horizontal shape. Bush, 1939.

20 Straightforward, dignified design: the jazz extravagance has quite disappeared. Ekco, 1939,

21—though there is a fondness for too boldly figured wood and for unnecessary decoration, as in the sound aperture. Philco, 1939.

THE FUTURE SCENE

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ANTHOLOGY

A Masterpiece that was Never Painted

A letter was brought to me, asking for an interview on " a matter of business," signed " William Whiteley." I was much puzzled as to what the " business " could be, as I owed Mr. Whiteley nothing at the time ; indeed, the principles on which he conducts his business are such as to prevent the possibility of anybody owing Mr. Whiteley anything for an unreasonable time.

Punctually at 9.30, the appointed hour, the great trader made his appearance, and a shrewd, smart, honest appearance it is.

" Well, Mr. Whiteley," said I, " I am glad to see you " (I was both glad and curious). " What can I do for you? "

" Sir," said he, " I am an admirer of your works."

" I reciprocate the compliment," said I. " I sincerely admire yours."

Mr. Whiteley bowed, and proceeded to say that he had seen " Ramsgate Sands," and he greatly admired the variety of character, the—etc., etc. He had also seen the " Railway Station," about which he was complimentary to an extent that my modesty prevents my repeating; and he admired so-and-so—running through a whole catalogue of my pictures—ending by proposing a subject for a picture, to be called " Whiteley's at Four o'Clock in the Afternoon."

" I should leave it to your discretion, sir, to choose either the inside of the place or the outside. If you take the former, you would have the aristocracy making their purchases. You might introduce the young ladies who do me the honour to assist in my establishment, many of whom are very pretty. Then there are what are called shopmen, with fine heads, and every conceivable detail for your back and fore grounds. If, on the other hand, you select the outside of the shops, you could introduce the commissionaires, who, as you may have observed, wear a picturesque livery created by me ; you would have the nobility and gentry stepping into their carriages, with—forgive my suggestions, they are subject to your criticism—street beggars, toy-sellers—think of the contrast between them and my customers—and all the variety of character that Westbourne Grove always presents. There is but one stipulation that I venture to make if you select Westbourne Grove for the locality of the work, namely, that the whole length of the shops should be shown, care being taken that the different windows should display the specialities of the establishment."

As I listened to this extraordinary proposal, I found myself wondering if the proposed picture was intended to act as an advertisement for Whiteley's, when, as if he read my thoughts, Mr. Whiteley said :

" I never advertise ; I never spent a shilling in that way in my life. My notions of the advantage of advertising take the form of good things at so small a profit as to make the purchasers recommend their friends to come to my shops ; and I have found that method of advertising so satisfactory that I feel no inclination to spend the enormous sums that some of my brethren in trade find, or think they find, profitable."

He then proceeded to inform me that he began in a very small way of business in a street off Westbourne Grove, with only two shop-girls to assist.

" I married one," said he, " and the other—no longer a girl—is still with me."

I was greatly interested in my visitor, and sorry that an engagement with my usual ten-o'clock model afforded me so little time to say much more than that I would consider his proposal and let him know the result. I thought the matter over, and declined the commission, and I have often thought since, that though I should fear to undertake it, much might have been done with it.

W. P. FRITH, R.A.

(*Autobiography and Reminiscences*, 1889).

MARGINALIA

British Art Since Whistler.

Almost the only complaint one can make about the temporary exhibition at the National Gallery under the above title is that the most important painter of the period covered is almost unrepresented. This is James MacNeil Whistler, who is represented by one large portrait in oils and two small drawings. One knows that Whistlers are hard to come by, but it is rather misleading to employ his name in the title of an otherwise very well-proportioned exhibition.

The chief triumph of the selection of pictures on the walls (all of which have been lent from private collections) is that in spite of the period covered being that of the very immediate past—indeed it overlaps with the present—it does give the impression of having already fallen into perspective. That is to say, one feels that posterity will not quarrel much with the selection on these walls as including all the painters that are worth including and excluding those that are not.

One valuable service that this exhibition should perform is to establish once and for all the superlative merits of the Camden Town painters, who, except for their leader Sickert, have never had the recognition they deserve. Spencer Gore and Ginner in particular are seen here to have added something to English painting that is typically English in style but universally admirable in quality. Other painters whom this exhibition shows to especial advantage are J. D. Innes and Walter Greaves (the pupil of Whistler).

A word should be added about the hanging, which is excellent throughout. The pictures are generously spaced out and so are seen under conditions more favourable than painters are generally blessed with before they reach the status of Old Master. Although the galleries are in general arranged chronologically, the experiment has been made of including a few pictures out of their period where an effective arrangement of the walls justifies it. The result is very stimulating and suggests numerous interesting comparisons.

The empty galleries of the principal British art collection could hardly have been put to better use.

Status Quo in New York.

The decision, recently announced, to re-open the British Pavilion at the New York World's Fair for the Fair's second summer, but to leave the exhibits exactly as in 1939, appears to be one of those typically British compromises that are apt to make the worst of both worlds. The American public would have understood and sympathized if it had been decided that Great Britain could not participate in the Fair at all this year, being otherwise engaged. But if Great Britain is to participate some attempt to take advantage of the propaganda opportunities offered by bringing at least some of the exhibits up to date was surely worth while? The core of the whole pavilion—as far as display-space is concerned, at any rate—is the Maritime Hall, which advertises Britain's far-flung sea-borne trade and the number and variety of her ships to be met with on any day in all ports and oceans of the world, as well as the speed, comfort and frequency of her Atlantic passenger service.

But this year, with our largest transatlantic liners safely berthed in New York and with merchant ships only creeping about in convoy, this display becomes, if not ridiculous, at least purely academic ; whereas a new display designed for 1940 to show how, in spite of war, the Merchant Navy still keeps Great Britain supplied, how a convoy is marshalled and so on would have told a new story, probably with valuable prestige results.

Again, the second most important section in the 1939 display was that dealing with Social Services. This country's education and social welfare systems were shown in full peacetime vigour. But now the schools described are emergency fire-stations, the play-grounds are empty because the children have gone to the country and the slum clearance and rebuilding programmes so optimistically described are abandoned for the duration of the war. Even if it necessitated admitting some degree of failure, surely a new social service display describing the evacuation and what advantages are being taken of it would have served the purpose of

CHELSEA EXHIBITION

The recent "Bygone Richmond" exhibition in aid of Finnish relief has been followed by one on Chelsea, which opened on April 16th at Whistler's house in Cheyne Walk. The exhibition contains prints and paintings depicting seventeenth and eighteenth century Chelsea, a collection of works by old and modern Chelsea painters and a fine collection of furniture of various periods lent by Chelsea residents. Some of this furniture is shown in two period rooms, above, arranged by Oliver Hill. Top, the Stuart room; bottom, one wall of the Georgian room. The painting (by T. Whitcombe, 1784) shows Cremorne Villa, by Wyatt, from across the river. The site of the villa was occupied in the mid nineteenth century by Cremorne Gardens and today by Lots Road power station. The portrait is of Linnaeus. Right, a decoration by Oliver Hill on the staircase: "Old Rowley," a panel giving the history of Lindsey House, of which Whistler's house is the surviving portion, and a collection of hats of the Cremorne Gardens period—made for Queen Victoria in 1850.

showing the American people that we are not altogether unwilling to submit to a social upheaval if an emergency justifies it. The cost of bringing these displays up to date would only have been a fraction of what we appear willing to spend on propaganda of other and less promising kinds.

Bygone Chelsea.

The "Bygone Richmond" exhibition, a picture from which was illustrated last month, has been quickly followed up by a similar one on Chelsea. It is being held at Whistler's house, number 96, Cheyne Walk, and will be open until the middle of this month. It contains pictures by nearly all the past Chelsea artists of note and one section is devoted to modern Chelsea artists, including Augustus John and Wilson Steer. As with the Richmond exhibition, several rooms have been furnished with pieces lent by various collectors, including Their Majesties the King and Queen and Her Highness Princess Helena Victoria.

Amongst the exhibits that have never been shown before is the only known portrait of Napoleon painted while he was in exile at St. Helena. But the chief purpose of the exhibition is not to interest connoisseurs but to arouse local interest in the artistic traditions peculiar to Chelsea and the architectural character that survives there today.

Railings.

Another exhibition that should be visited is one that opens at the Building Centre on May 15th. It will deal with iron railings. The subject is one that has been made topical by the present Government campaign for the collection of scrap iron, and the exhibition will show photographs and drawings of the uses to which railings are put in street design and in architecture, with a view to suggesting which might be cleared away to provide scrap iron and which should be preserved.

The exhibition has been arranged by James Melvin and Bryan and Norman Westwood, who compiled the illustrations on the same subject on pages 171–174 of this issue.

War Begins in Whitehall.

"Perhaps the most revolutionary aspect of timber economy is its effect on the traditions of the Civil Service. The most cherished symbols of a Civil Servant's seniority have always been the type of table and chair with which his office is furnished.

"This venerable system is now being undermined, and many a Civil Servant whose rank entitles him to the traditional pedestal desk and chair with arms is now working at a humble trestle table, seated on a plain, uncushioned wooden chair."

From "The Sunday Times."

Glass Brick Construction in Prague.

The illustrations on pages 187–188 of this issue, showing various structural and decorative uses to which glass bricks have been put in Prague, all represent buildings carried out by Mr. René Wiesner. Mr. Wiesner has now left Prague and is working in London, where he is associated with James Clark and Eaton, Ltd., of Blackfriars.

CORRESPONDENCE

Pretoria.

The EDITOR,
THE ARCHITECTURAL REVIEW.

SIR,

We read with disgust the article on Pretoria by Hugh Casson published in the February issue of THE ARCHITECTURAL REVIEW. The offensive political views of your contributor, in their erroneous historical setting, seem to us uncalled for in an architectural journal. As Afrikaans-speaking readers we vigorously protest against the anti-Dutch (Afrikaans) sentiments expressed therein. What hope can we entertain for a better understanding between the two sections of our S.A. community when an Englishman writes about our greatest S.A. patriot . . . "All day long he (Paul Kruger) sat in his top-hat and sash on the porch of his little tin-roofed house, smoking, spitting and administrating" . . .

Will Englishmen first pause and enquire about the truth or otherwise of such wild statements and then consider the feelings of their Afrikaans-speaking fellow S. Africans.

As far as we are concerned we would no longer care to see the ARCHITECTURAL REVIEW in our offices and desire that our name be removed from your list of subscribers.

Yours, etc.,
LOUW and LOUW.

Capetown, Bloemfontein and Johannesburg.

[MR. CASSON writes: "*I must emphatically disclaim the political views and sinister bias attributed to me by Messrs. Louw and Louw. My article was written after only a short stay at Pretoria, and as the preface was careful to explain did not claim to be more than the impressions of a casual visitor. As I do not unfortunately speak Afrikaans, I was only able, in summarizing the history of Pretoria, to consult the English written sources. To that very small extent my account inevitably reflected the English point of view. I had no intention of professing anti-Afrikaans sentiments, which I certainly do not feel. The sentence to which particular and rather humourless objection has been taken seems to me to need no defence. So far as I remember Kruger's spittoons are among those personal relics preserved in his house to this day.*"—Editor, A.R.]

Scrap Iron.

The EDITOR,
THE ARCHITECTURAL REVIEW.

SIR,

I thought the following appropriate for your columns.

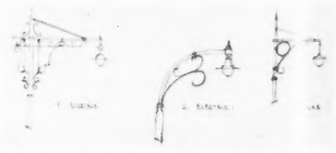
We were told that Norway was invaded on Monday by our enemy to safeguard their future supplies of iron ore. On Tuesday I travelled by road from Richmond to Wandsworth and passed three types of lamp standards on the way. Example one was the first to take my eye, and the others in the Borough of Wandsworth soon followed. What a mine of scrap iron can be obtained by undoing a few nuts and bolts, and removing the whirlygigs! What a lot of paint and labour can be saved annually for ever! How much more pleasant would be such a journey after the removal of the "ornament"!

Ship loads of useless scrap iron like this must abound in our country at the present time.

Yours, etc.,
J. SPEDAN STEDMAN.

Wandsworth.

[*An article on "Railings for Scrap" appears on pages* 171–174 *of this issue.* —Editor, A.R.]



Superfluous ironwork sketched by Mr. Stedman.

TEAK
for trouble-free floors

If the laying of hardwood flooring could be deferred until the building has warmed and dried out, the contractor would have few worries. In practice he must conform to a rigid progress-chart, and humidity approaching that of the open air plays havoc with his moisture contents, scientifically calculated for central heating.

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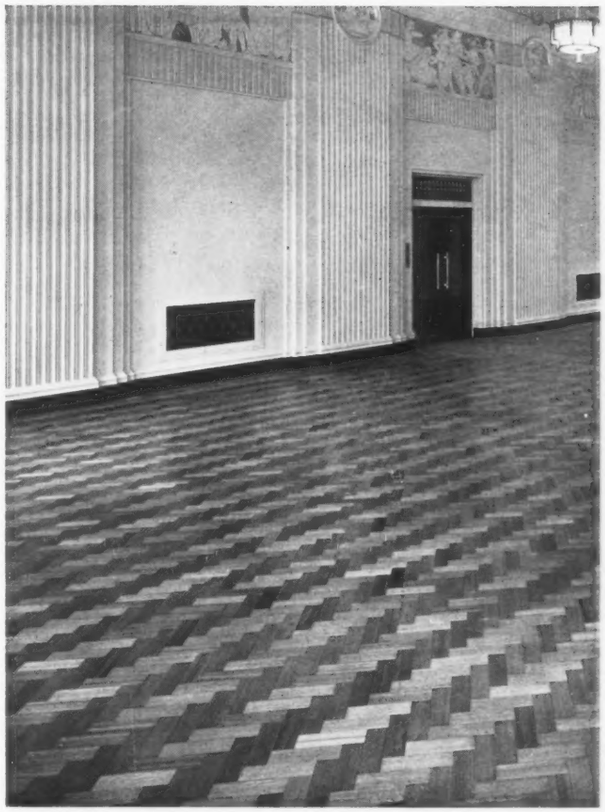
And the cost? Perhaps a few pence per square yard more than for woods which are less trustworthy, a negligible amount when balanced against long life and freedom from trouble. There are Teak floors which have stood up to the hard wear of schools and hospitals for more than fifty years.

WAR-TIME SUPPLIES OF TEAK

Teak is officially recognised as an essential war-time import. Ample supplies are available and the price remains moderate.

Part of 2,000 square yards of Teak wood block flooring at Swansea Civic Centre. Architects: Ivor Jones & Percy Thomas, FF.R.I.B.A. Flooring contractors, Hollis Bros. & Co., Ltd.



Teak—Tectona grandis

The only true Teak is Tectona grandis. (See the recently issued "British Standard Nomenclature of Hardwoods" on this point.) Beware of other so-called "teaks." These woods are not TECTONA GRANDIS and therefore are *not* Teak. They do not possess the properties of Teak.

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Stoneham & Kirk

Trade News and Reviews

By

BRIAN GRANT

The Research and Engineering Building for the A. O. Smith Corporation, Holabird and Root, architects, Milwaukee, Wisconsin. The bays are formed of extruded aluminium frames and spandrel panels so that the building is almost entirely faced with aluminium. An illustration from "Aluminium in Architectural Work" referred to in these notes.

Little Things that Matter.

It seems a trifle unkind that one should in the month of May ask one's readers to think back to the unpleasant winter just passed, but, due to the censorship's enforced hush-hush, the extent of the havoc wrought by frost during January and February did not at the time receive any publicity at all. When, after the prescribed time lag, the news ban was raised our national dailies, weeklies and indeed, every sort of newspaper and journal had other and more topical fish to fry and believed, quite rightly, that in any case their readers had endured enough of frost and snow and slush to last them for a very long time.

•

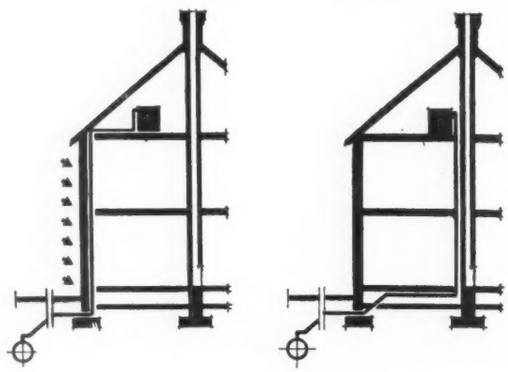
And so Mr. Jack Frost this year carried out his mischievous work unheeded, or rather without being publicly exposed as a wrecker whose activities had created trouble and quite a lot of real distress north, south, east and west.

•

Reports that I have asked for and received from many parts of the country give sufficient indication that the amount of damage done to building property was considerable and the repair work necessitated has cost a total sum of money having the proportions of a minor national debt. And this money has, in the main, had to come out of the pockets of people who could ill afford the expenditure.

•

We had the same trouble, though not so severe, in February, 1939, so that it is surely about time that we recognized the menace of frost as something against which architects, plumbers and builders should provide protection.



The rising main should not be carried up an outside wall and it is good practise to place the cistern in contact with the chimney flue. Diagrams show good and bad plumbing practice.

It would appear to be true that the larger share of trouble and mess is inflicted upon those who live in small, low-priced houses, but it is a mistake to infer from this that the larger and more substantially built houses have escaped because their architects and/or builders, and/or plumbers have contrived the plumbing arrangements with greater ingenuity—the majority of such householders preserve their immunity by their own care and attention or by employing a plumber to watch over their pipes throughout the cold spell.

•

In Canada and the United States of America where long periods of exceptionally low temperature occur regularly, burst pipes are a far less frequent occurrence than in this country and the extra sum of money involved in providing adequate protection in those countries is almost negligibly small.

•

In America it is common practice to take the rising main up an inside wall (generally that of the central chimney stack) and to place the cold water storage cistern with one side in contact with the kitchen or sitting-room chimney flue. In this country the rising main is usually carried up an outside wall and the cistern occupies an island site in the centre of the loft or a position adjacent to some particularly vulnerable draught spot in the roof. As can be seen from the diagrams on the left, the length of supply pipe required

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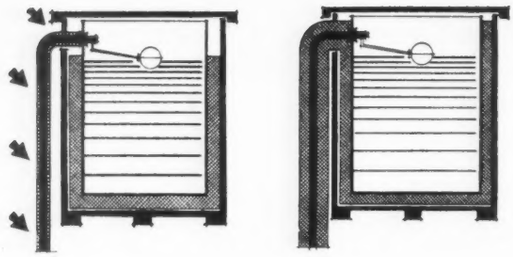

On the left the feed pipe is shown cut through the casing without insulation at the point where the pipe passes into the cistern —the alternative method shown provides more adequate protection.

for either method is approximately the same. It is sometimes rather less convenient for branch mains, but with a little ingenuity in designing the pipe lay-out this can usually be overcome.

•

The lagging of pipes in exposed positions is a clumsy and lazy method of protection and is not efficient. Insulation may be provided as an additional precaution but first the system of plumbing evolved should be fundamentally sensible in keeping all pipes as far removed as possible from exposure.

•

A most commendable technical bulletin "The Protection of Pipes" was published two years ago by the Lead Industries Development Council, it is as topical today as it was then for, from my own observations of domestic plumbing practice, the many solecisms indicated in the bulletin are still the rule rather than the exception.

•

It is Springtime and it is Wartime, and the amount of house building likely to take place during the next year or so is negligible, happily, therefore, we may leave such little domestic refinements as these until such time as they may seem to be more urgent. Well, we can, and we probably will (we usually do, and then promptly forget all about them), but need we and should we? There are a lot of little things that matter that get scant attention when the wheels of industry and progress are turning merrily round. Whilst at present there are many idle hands and brains, is there not opportunity for paying attention to these all important minor details?

•

In these notes last month I suggested that architects and manufacturers might during these war years effect a closer and more practical co-operation. Plumbing is a pretty indigestible sort of subject and the drawing up of a new treatise on intelligent plumbing principles does not seem to offer much scope for exhilaration, but adequate protection against frost is the business of the architect, the plumber and of those companies which manufacture insulating materials and future generations of house dwellers would owe a debt of gratitude to any small group of public spirited men who might agree to spend a little of their present spare time in evolving a new and higher standard of plumbing technique.

Ventilation during Black-out.

What steps have, I wonder, been taken for the ventilation of homes, factories, offices and works where the windows on the hottest of summer nights will have to be shuttered with wood or metal or carefully blacked out with heavy, thick textured fabric? The Lighting Service Bureau at Savoy Hill have arranged a small exhibition dealing with this problem and most of the new ventilation devices, designed specifically for black-out purposes, are to be seen there.

•

One of the simplest and most adaptable of these new ventilation devices is the "Vardy" Ventilator manufactured by Var-Vent of 83, Essex Road, London, N.1. It is made in two styles which may be classified as the "domestic" and the "industrial." The photograph below

The "Vardy" ventilator is simple and unobtrusive. The dotted lines indicate the outside dimensions of the base board to the unit.

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shows the domestic type fitted into a heavily curtained window—the ventilator is portable and fixing it into position is the work of a few seconds, thus in small households, where only one room at a time is in use, one unit suffices and can be removed from room to room as required. The unit is hooked on to the curtain rail or pelmet board and a spring peg attached to the bottom of the unit holds the curtains firmly in position. The portion of the unit visible in the photograph is in the form of a box which contains an effective light baffle and provides a generous space for air passage throughout the whole of its length. It is claimed that with the ventilator fixed vertically stale air extraction occurs in the top half of the vent slot and fresh air comes into the room through the lower half. The windows behind the curtain may be left fully open as the spring clips grip the curtains and hold them fast in position. The cost of the unit is 17s. 6d.

•

The industrial unit is constructed on the same principle, the only difference being that the base board to the unit is narrower and is drilled and countersunk for six screws. This unit is designed for fixing to shuttered windows in factories, camps, hospitals and civic buildings, it costs 15s. With the exception of the baffle box surrounds, which are made in $\frac{3}{8}$-in. timber, these units are constructed of Masonite wallboard. The domestic unit, as can be seen from the photograph, is not unsightly—the highly sensitive may like to apply paint to match the interior decor or apply camouflage in the form of actual curtain fabric, but most highly sensitive people these days are "functionalists" and to them a useful thing is always beautiful and any attempt at camouflage, therefore, would be gilding the lily.

Council Chamber, Orebro, Sweden, in which anodized aluminium is used extensively for the furniture.

•

Aluminium in Architectural Work.

"Aluminium in Architectural Work" published by Aluminium Union Limited is a volume that every architect will like to have and keep. Excellently printed and containing exactly sixty pages of first-class architectural photographs it has been produced as a general treatment and survey of aluminium work in building and whilst it does not attempt to deal exhaustively with any particular section of aluminium development it is sufficiently detailed to be of real use as a guide to the properties, working qualities and applications of the metal.

•

During 1938 and 1939, architectural interest in aluminium was becoming increasingly lively—this light and adaptable metal, with its numerous range of alloys, susceptible to a wide variety of finishing treatments and available, via the anodizing bath, in almost any colour made an immediate appeal to the archi-

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tect by reason of the new scope it afforded for decoration and colour; its working qualities commended it to the metal fabricator and craftsman.

•

Aluminium or its various alloys are suitable for practically all the metal working and fabricating processes. The casting alloys, which contain proportions of silicon, copper or magnesium, are produced to give good foundry characteristics as well as high mechanical properties. There are numerous casting alloys, each having different characteristics and each produced in order to give particular suitability for selected specialized trades. Most architectural castings are gravity-die or sand castings, although pressure die casting is used for large repetition work of small pieces. The best known example of aluminium casting in this country is the statue of Eros now, like the metal in which it is cast, out of sight "for the duration," for aluminium is being used so extensively in aircraft work and in other sections of wartime industry that it cannot be released for more pleasurable usage. In addition to castings a considerable amount of architectural aluminium work was being carried out from designs and constructions built up from rolled sheet and extruded tube, bar and rod, and extruded shaped sections and structural sections.

The first part of this Aluminium Union publication provides a brief survey of production technique and lists the different types of alloys available and the uses for which they are best suited; it deals with surface finishing, etching and anodizing and concludes with a series of useful draft specification clauses covering most of the more common architectural applications. The final sixty pages are entirely pictorial and illustrate examples of outstanding architectural work in the metal carried out in all parts of the world. The examples selected for illustration maintain a high standard throughout and turning over the pages one reflects with a good deal of bitterness upon the present chaotic state of civilization and the fact that until sanity again prevails only the neutral countries, what few of them there are left, will be able further to develop and explore the finer uses of this fascinating and versatile metal. (Aluminium Union Limited, The Adelphi, Strand, London, W.C.2.)

•

Glass Industry Amalgamation.

I have been asked to announce that the two firms of James Clark & Son Ltd., and Eaton, Parr and Gibson Ltd., have amalgamated their businesses and will trade from Scoresby House, Glasshill Street, S.E.1 under the name of James Clark and Eaton Ltd. The Directors and principal members of the staffs of both Companies are joined in the new concern and customers, therefore, will be able to effect their business through those executives and technicians they have in the past been accustomed to deal with.

•

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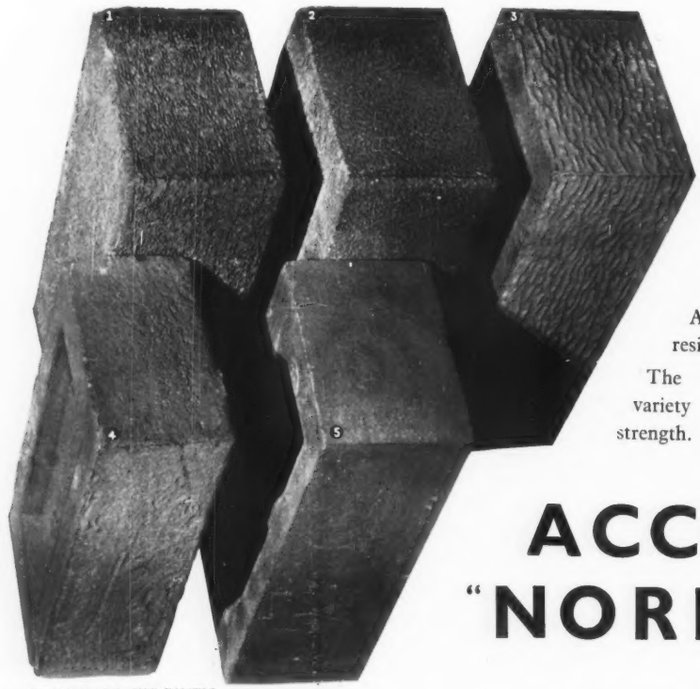
•

The Buildings Illustrated

Offices at Johannesburg for the Anglo-American Corporation of South Africa.

Architect: **Francis Lorne (Sir John Burnet, Tait and Lorne).**

The general contractors were James Thompson Ltd. Among the sub-contractors were the following: Dorman Long and Co. (South Africa) Ltd.



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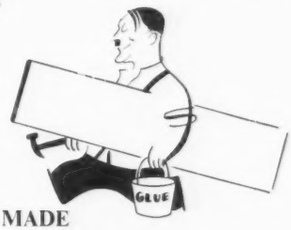

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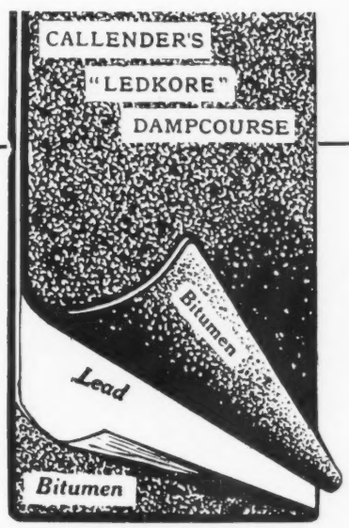

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"Ledkore" was specified for the Dampcourses for the Additions and Alterations to House near Ascot, Berks, illustrated in this issue. Architects: Tatton Brown & Lionel Brett, AA.R.I.B.A.

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(structural steelwork), Robertson's Marble Works (marble, mosaic, terrazzo), Richards Tiles Ltd. (tiles), James Gibbons Ltd. (ironmongery), Gwilliam and Co., South Africa and Sage, South Africa (gates and railings), Henry Hope and Sons Ltd. (window control gear, metal windows), Troughton and Young Ltd. (electrical system and all special lighting fittings), P. G. M. Magrusson, Johannesburg (lighting, electrical installations), Waygood-Otis Ltd. (lifts), Carrier Engineering Co. Ltd. (heating and ventilating), Duncan Bayne Ltd., Johannesburg (furniture), Shepherd and Barker Ltd., Johannesburg (furniture and curtains), Carron Co. Ltd. (kitchen equipment), Redpath Brown and Co. Ltd. (structural steel frame work), Matthew Hall and Co. Ltd. (plumbing: sanitary services and domestic hot water), London Sand Blast Decorative Glassworks Ltd. (decorative glass), Doulton and Co. Ltd. (sanitary fixtures), Hunt, Leuchars and Hepburn Ltd., South Africa (Kejaat wood for flooring), P. W. D. Robers (Pty.) Ltd., South Africa (cork tiles).

•

Nurses' Home, Northampton General Hospital

Architects: **Sir John Brown and A. E. Henson.**

The general contractors were Henry Martin Ltd. Among the sub-contractors were the following: Trussed Concrete Steel Co. Ltd. (steel rods and design, and fireproof construction), Excelsior Patent Stone Co. Ltd. (artificial stone; stair-treads), D. Anderson and Son Ltd. (special roofings), Hollis Bros. and Co. Ltd. (woodblock flooring), North British Rubber Co. Ltd. (rubber flooring), Ashwell and Nesbit Ltd. (central heating), A. Bell and Co. Ltd. (grates; sanitary fittings and door furniture), Northampton Gas Light Co. Ltd. (gasfitting), A. Goldston Ltd. (electric wiring and electric light fixtures), V. W. C. Jupp and Co. Ltd. (electric fires), Crittall Mfg. Co. Ltd. (casements), Silent Door Co. Ltd. (sliding door gear), J. R. Routhorn (plaster), Birmingham Guild Ltd. (metalwork), P. Jaconello Ltd. (marble), Carter and Co. Ltd. (tiling), Jeffery Sons and Co. Ltd. (linoleum), S. L. Reynolds and Sons (carving), Matthews Bros. Ltd. (entrance gates), Express Lift Co. Ltd. (passenger lift), The Canister Works (rubbish and dirty linen chutes), Minimax Ltd. (hose reels), Northampton Corporation (water supply).

•

Additions and Alterations to a House near Ascot, Berks.

Architects: **Tatton Brown and Lionel Brett.**

The general contractors were E. Brown Ltd. Among the sub-contractors were the following: Thomas Lawrence and Sons Ltd. (bricks), London Brick Co. Ltd. ("Phorpres" bricks), Eonit Works (Eonit pumice blocks), G. M. Callender and Co. Ltd. ("Ledkore" dampcourses), Huntley and Sparks Ltd. (3-ply cabots quilt (roofing insulation)), Permanite Ltd. (3-layer Permanite (roofing covering)), Shanks and Co. Ltd. (sanitary fittings, baths, basins, etc.), Crane Ltd. (radiators and "Carlton" boilers), Honeywill and Stein Ltd. ("Gyproc" plaster boards), Bachtold Ltd. (pine casements, doors and fittings with "Alpine" windows), G. A. Harvey and Co. Ltd. (perforated metal grille), Ace Laminated Products Ltd. (flush doors).

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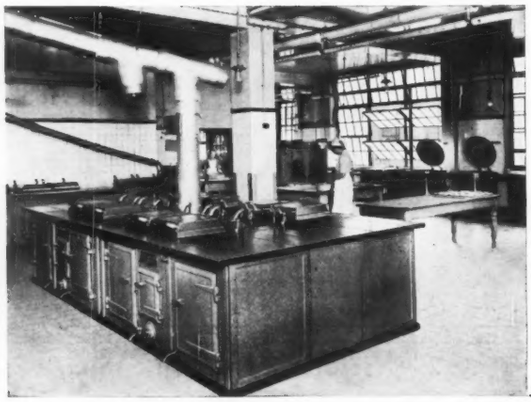

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F

THE GATE TO THE ADAM AND EVE GARDEN, HAFOD

Hafod in decay has lost none of its original beauty. The rotting woods and desiccated vegetation have clothed its monuments in a strange stillness broken only by the sounds of the falling water of the river Ystwyth and its numerous tributaries. This entrance to the Adam and Eve Garden is probably Nash's work, though most of the house itself was designed by Baldwin of Bath; the present version being practically a replica of that destroyed by fire in 1807. It is from a water-colour by John Piper, who writes an article on Hafod in this issue.

SOME RECENT ITALIAN BUILDINGS

1 **Working Class Flats in Milan**
By Franco Albini

2 **House in Milan**
By Franco Albini

3 **Athletic Centre near Terni**
By Agnoldomenico Pica

4 **Holiday Home at Cervia**
By E. G. Faludi

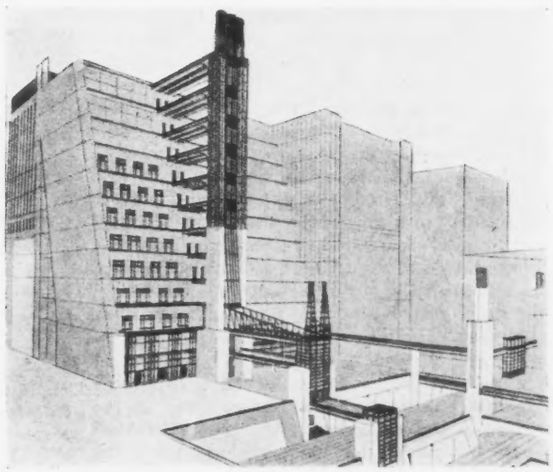
5 **House at Naples**
By Bernard Rudofsky

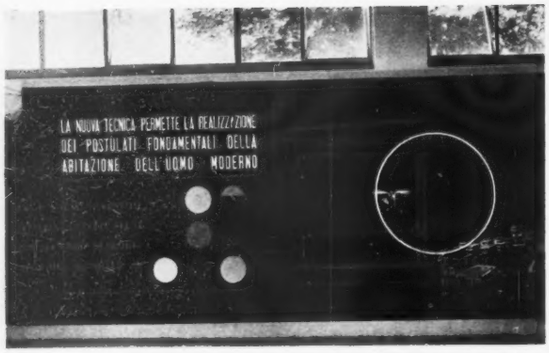
The illustrations of recent Italian work on the following pages are introduced by a summary of the development of modern architectural ideas in that country, concluding with an estimate of the nature of the parting of the ways at which Italy now finds herself. Modern architecture in Italy was late in developing, compared with many other countries, but that Italy can also claim its pioneers is illustrated by a project for a new city by Sant' Elia, right, dating from 1914.

ITALY has had only a small share of the limelight that has been thrown on the achievements of modern architects in Europe. Partly this may be due to the absence of outstanding personalities of the calibre of Gropius, le Corbusier, or Aalto, and partly to the late date at which the seeds of the new movement germinated; the first decisive battle—the first descent of the Assyrian cohorts, as it were, on the sheep-folds of the academies—had already been won, and the laurels already bestowed, by 1926 from which year modern architecture in Italy may be said to date. That year, which saw the *Esposizione di Architettura Razionale* in Rome, is also, it is interesting to note the same that saw the first modern building in England—the house at Northampton designed by Peter Behrens—but here the resemblance ends, for subsequently, instead of the slow infiltration of new ideas that has been our experience in England, Italy saw a flood of modern building, public and private, so much so that now the modern idiom is more widely spread over the whole country than in the case of any other country in Europe, with the possible exception of Sweden. Remote villages and small provincial towns nearly all have their re-planned modern quarters, or at least several public buildings in a modern style. Their quality is not always very high, but they are usually sensible and unpretentious and have at least thoroughly familiarized the general public with the look of modern architecture, which is therefore no longer regarded, as in this country, simply as freakish.

Another reason why, despite the rapidity with which it established itself, modern Italian architecture has not received its due outside its own boundaries, can perhaps be found in its very success. Its success was due to its having official approval. Modern architecture was adopted from the beginning of its career as the architecture of Fascism, and it was inevitable that a government that sponsored a particular style of design because of its novelty and its revolutionary character—a new architecture to represent a new régime—should not be very discriminating about the æsthetic integrity of the results; so modernistic flashiness is as often found under the general category of "modern" as genuinely modern expression, and in the case of the more official buildings the desire to exploit the drama of architecture to glorify the régime naturally led to a neo-academic style not unlike that favoured in Nazi Germany. In short, the state of affairs in Italy meant that modern architects were allowed and encouraged to practise their art, even though its æsthetic philosophy may not have been understood, but at the same time a rather empty neo-classicism was given equal or higher status, and it was the odd intermingling of the real and the false that led the rest of the world to look on the whole Italian achievement with a certain amount of suspicion.

There is of course an earlier Italian precedent for theoretical and even political expediency being allowed to overrule æsthetic standards: the movement known as Futurism which flourished just before the last war with Italy as its headquarters and the Italian Marinetti as its leader. The Futurist movement has now receded into history and would not be relevant here if it had not incidentally produced the one Italian architect who deserves a place among the European pioneers: Sant' Elia. He was killed in action in 1917 and his projects remained projects. It was not till ten years later that his ideas were cultivated anew, and the circumstance





An example of the serious style in which the basis of modern architecture has at times been expounded to the Italian public, from the Milan Triennale Exhibition of 1936.

of this new sprouting of revolutionary ideas in 1926 provides still another illustration of the powerful hand of authority.

As is often the case it was amongst the students that the new movement started. They had become aware of what was going on in Europe and in this year the *Scuola Superiore di Architettura* at Rome organized an exhibition—that which has already been referred to—entitled *Esposizione di Architettura Razionale*. It was held in the great exhibition building in the *Via Nazionale* and the students had the temerity to divide it into two portions, one containing their own projects—modern in character and idealistic in tone—and the other containing, by way of contrast, photographs of contemporary academic architecture, which was mercilessly criticized. This naturally raised a storm, especially since amongst the work criticized was that of some of their own professors. A protest was made to the University authorities, but at the invitation of the students Signor Mussolini himself came and inspected the exhibition. He took the students' part, declaring that their work contained the ideology of Fascism and that the régime would profit from the arts being revolutionized by the young people. Thus was the new movement launched, albeit on rather a dangerous course, and it never looked back. The other architectural schools went "modern" and, even more important, assessors in sympathy with the modern movement were appointed to judge architectural competitions.

The next phase can be briefly summarized. In the following year a new law was passed compelling every town to prepare a plan for its future development, which measure gave considerable opportunities to those modern architects who had been studying their art from the town-planning point of view. The first town-planning competition was that at Brescia, which was held in 1928 and won jointly by two groups, one composed entirely of students and the other of the city architect of Rome and some collaborators. The former group, drawn from the same students as had organized the pioneer exhibition of 1926, and now calling themselves the *Gruppo Urbanisti Romano*, also won a competition for the replanning of Padua, and later four of their members migrated to Milan which has ever since been an important centre of modern architecture with the considerable help of the famous *Triennale* (three-yearly) exhibitions.

The *Triennale* was originally an exhibition of decorative arts, subsidized by the government and the Milan city council, but later it developed into an exhibition of architecture as well. In 1933 no less than thirty specimen houses were built in the exhibition grounds. These were designed and equipped in remarkable detail, the kitchen utensils, for example, being designed specially for each house and every garage or boat-house (for some of the houses were built round the shores of a lake) had its own car or motor-boat designed by the architect. These exhibitions have a considerable influence on the public as they are widely discussed in the Press, and the 1933 *Triennale* in particular is a landmark. It resulted in the younger school of architects being commissioned to design not only private houses but schools and housing schemes for the municipalities, social centres for the Fascist party and other public buildings. The biggest clients of all, however, were the large industrial firms, and these were followed in turn by the railways and the post-office. There are notable new railway stations at Florence and Trento (incidentally the Central Station at Milan is the last great monument of the pre-1926 period), and seven new post-offices were built in Rome alone and one in Naples which completely revolutionized the whole district in which it was built.

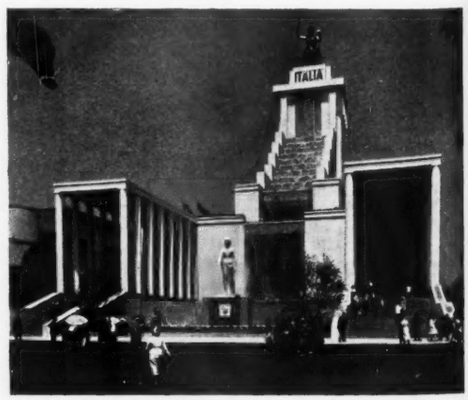
The flood of the modern movement was now fully released, though it would be absurd to pretend that the academic tradition was swept away. There were the struggles and controversies with which we are familiar in all countries, but modern architecture had the overwhelming advantage of whole-hearted official backing. Nearly every town in Italy now has whole new districts which are at least modern in conception, many being built on areas where slums have been cleared away. Among the larger towns Trieste, Rome, Milan, Brescia, Verona and Bologna, in particular, have been the scene of intensive building development, to which must be added some of the new towns, such as Sabaudia, created on the land reclaimed from the marshes. However, the principle achievement of modern Italian architecture is a technical one. Italy being very rich in materials like marble and stone, the external and internal finish of her modern buildings is probably better than anywhere else in Europe. The luxurious variety of such materials, and their cheapness, has allowed colour and contrast of texture to be introduced in place of the universal white concrete we know elsewhere, and the more substantial Travertine veneer to be substituted for the somewhat unsatisfactory cement renderings.

In 1938 modern architecture received its first check—again through the influence of politics—when following the German example racial prejudice was fomented (Jewish architects being prevented from practising) and the same modern buildings that had been officially upheld as progressive were now condemned in the controlled Press as "Bolshevistic." It seemed that Italy was going the way of Germany, but still more recently it appears that this reaction has in turn been checked—whether by a renewal of architectural good sense or by a re-emergence from German influence it is impossible to say, and today—though the racial restrictions have not been removed—modern design is once more receiving official support. But with a difference; for one effect of the temporary reaction was a split between the younger architects in the north of Italy who continued the struggle to uphold the now well-established traditions of the international movement, and those centred in Rome who made the political turn of events an opportunity to compromise with the surviving academic tradition, reverting, rather after the German fashion, to a kind of simplified academic style that is essentially classical in conception. The present tendency is for a fusion of these opposing schools to result in a new phase, based on the revolutionary movement of the 1926-1938 period but more traditional in character in the sense of being more consciously nationalistic. That is why the position in Italy is such an interesting one. Italian architecture is at the cross-roads, for according to the spirit in which it is developed a nationalist influence may lead either forward or back.

We are very conscious nowadays—it has often been said in these pages—that a rebirth of nationalism in the sense of regionalism is an essential next step in modern architecture's growth into maturity: the redifferentiation, as it were, of the rather frigid international style through the use of local materials and shapes. The fact that good craftsmanship in their own materials has always formed part of the modern Italian movement is an obvious indication of the direction that progress should take, and it promises well that the modern architects are now paying special attention to the study of their own peasant vernacular, such as the rural building tradition of Lombardy and Tuscany and the fishermen's vernacular at Capri and along the coast between Sorrento and Naples.

But there is also the other side of the picture. Nationalism in another sense represents, as we have seen, a trap into which Italian architecture has always been in danger of falling. The grandiose architectural display with which Fascism has already been tempted to glorify itself and the narrow self-sufficiency that tends to accompany it, might lead right back to a sterile and empty academicism in the same way that German nationalism has led German architecture back to the age of Bismarck. The Italian pavilion at the recent New York fair was a sad example of this empty neo-classicism at its worst.

The buildings depicted on the following pages represent modern Italian architecture in what may be called its last international phase. Some indeed were only completed after the reaction described above had made their uncompromising style already suspect. They show evidence of competence in planning and mature handling of design problems equal to the standards of any other European country. They form a sufficient functional basis for a new school of Italian architecture in which national tradition and craftsmanship can be incorporated without loss of integrity if the more tendentious side of nationalism allows. At the present moment—we write of course at a time when events are apt to make statements out of date almost as soon as they are written—a vast building programme is being pushed forward, including the permanent buildings for the International Exhibition to be held at Rome in 1942, which have already been started. Whether the result of this programme will increase or decrease Italy's reputation depends on conflicting forces that hang in the balance at the present moment.



Fascist exploitation of modernism. The Italian pavilion at the New York World's Fair.

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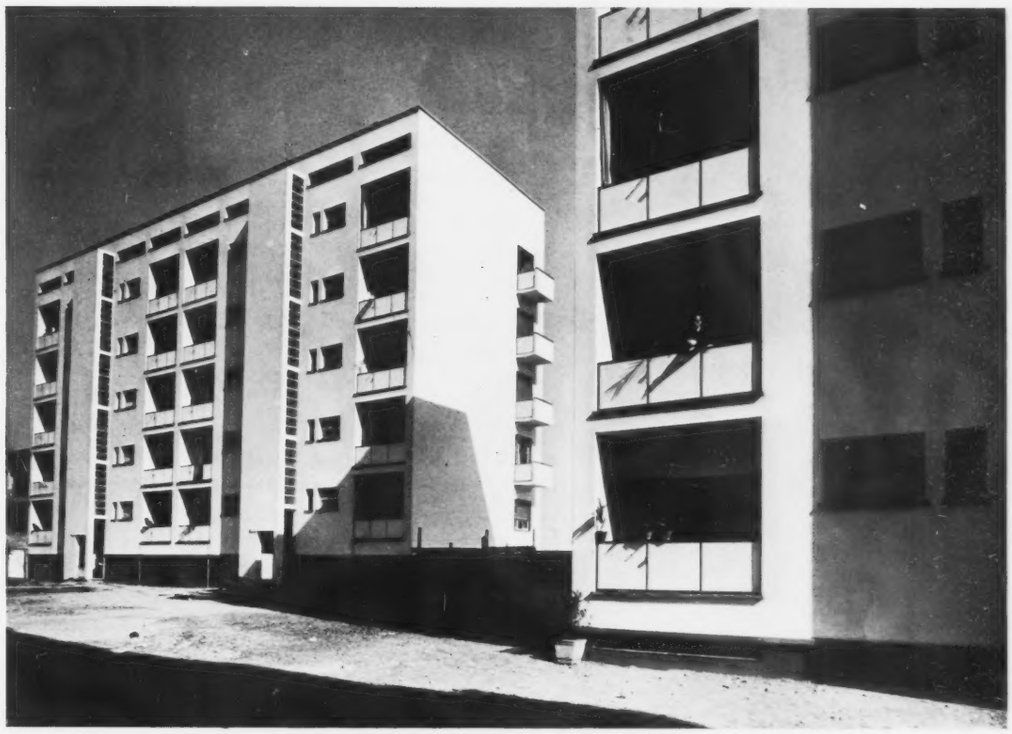
1 WORKING CLASS FLATS IN MILAN

FRANCO ALBINI, ARCHITECT

RENATO CAMUS AND GIANCARLO PALANTI, ASSOCIATES



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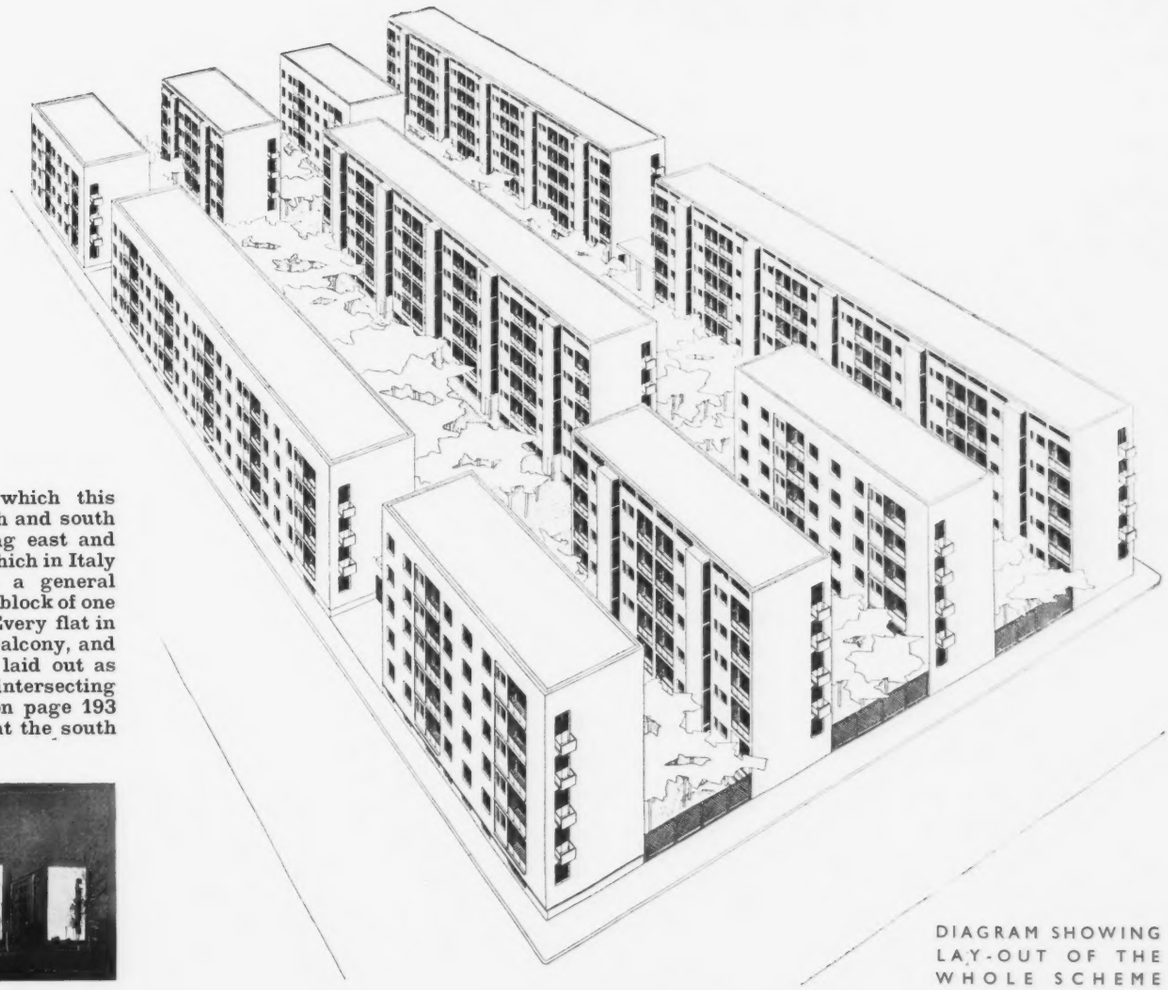
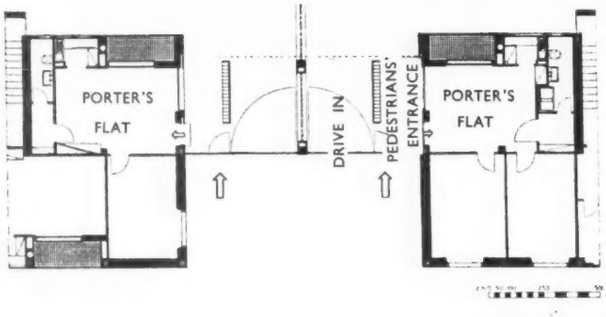


DIAGRAM SHOWING LAY-OUT OF THE WHOLE SCHEME

The parallel blocks of which this scheme consists run north and south with half the flats facing east and half west, a disposition which in Italy gives adequate sun. 1, a general view from the south. 2, a block of one and two roomed flats. Every flat in the scheme has its own balcony, and all the space between is laid out as gardens, there being no intersecting streets. The headpiece on page 193 shows the three blocks at the south end.

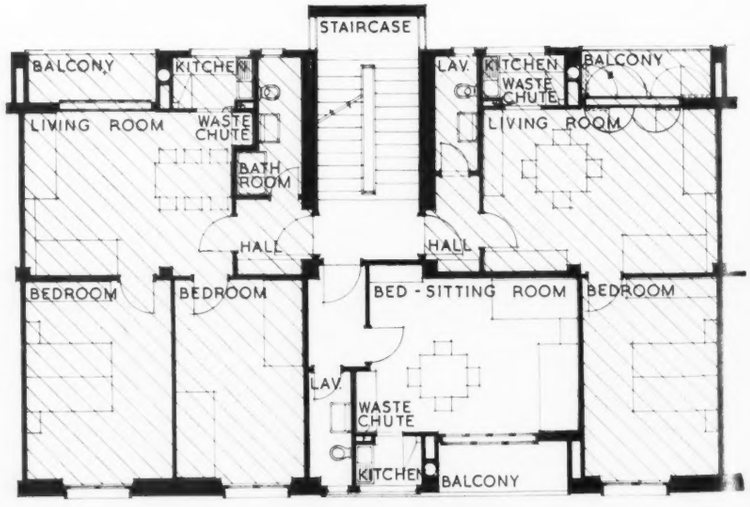
1

3



GROUND FLOOR PLAN OF ENTRANCE TO GARDENS BETWEEN BLOCKS, SHOWN IN PHOTOGRAPH ABOVE

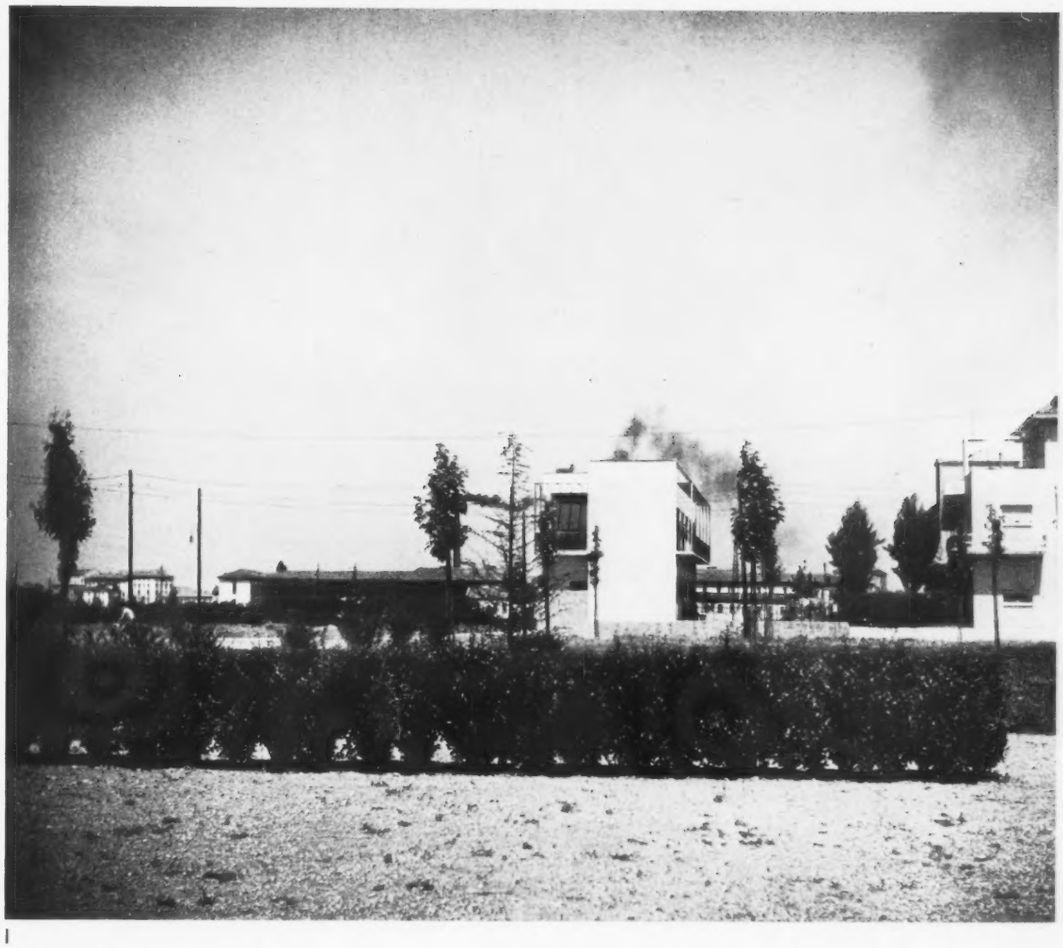
These flats were begun in 1936 and the scheme, now complete, provides accommodation for 1,488 persons including porters and servants. Standardization of details has been carried as far as possible and services are arranged for communal use. These are planned in the basement of the large central block and include baths, shower baths and laundry rooms ; only in the larger flats are separate baths provided. The basement floors of the remaining blocks can be used as air raid shelters. Those built in 1936 and 1937 are of reinforced concrete frame construction with brick used for curtain and partition walls. They are faced with terra-cotta to overcome the difficulty of a different absorption of moisture and expansion of the two materials but the distinction is maintained by slightly different colours being used over each material. The recently completed blocks are built entirely of brick with a white rendering to match the existing tiled blocks. Other finishes include terrazzo for the stairs, skirtings, etc., dark green painted window frames, and pale grey walls to staircase and lobbies. 3, the street entrance, on each side of which is a small porter's flat.



PLAN UNIT REPEATED TWO OR FOUR TIMES TO FORM STANDARD BLOCKS

2 HOUSE IN MILAN

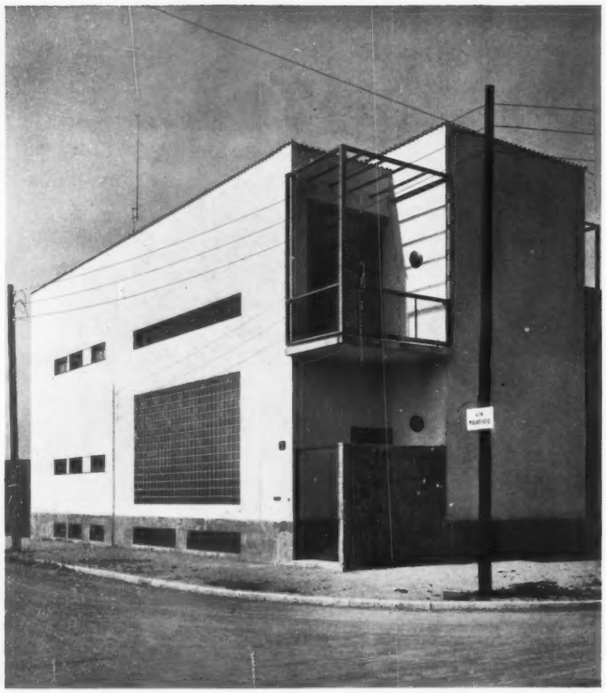
FRANCO ALBINI, ARCHITECT



1

2

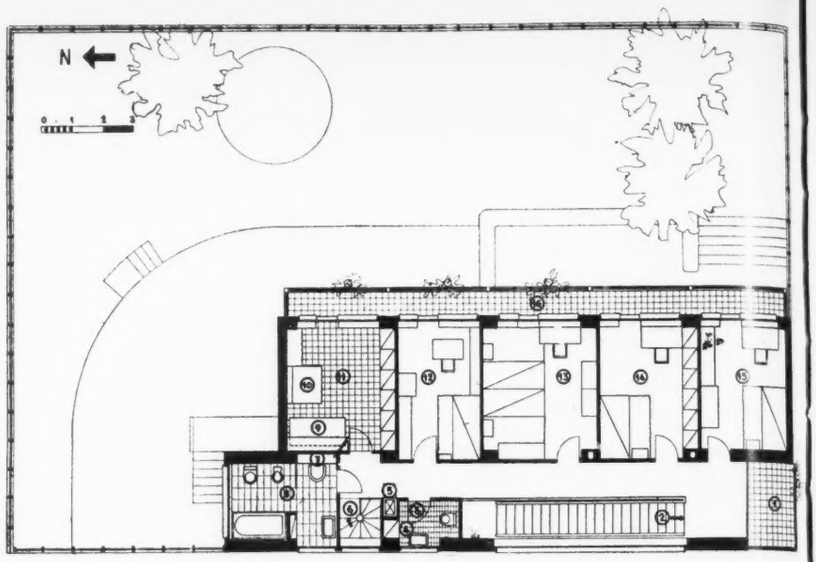
This house is situated in a suburb of Milan, which is planned as a purely residential area. The building runs north and south with a street on the west and a large garden on the east. The living-rooms on the ground floor, and bedrooms and balcony on the first floor overlook this garden. Construction is of brick except for the two central supporting columns which are of reinforced concrete and are used to carry fumes from the central heating boiler and the living-room fireplace. Externally the walls are rendered in a cement compound finished in white. 1, from the south. 2, from the north-east.



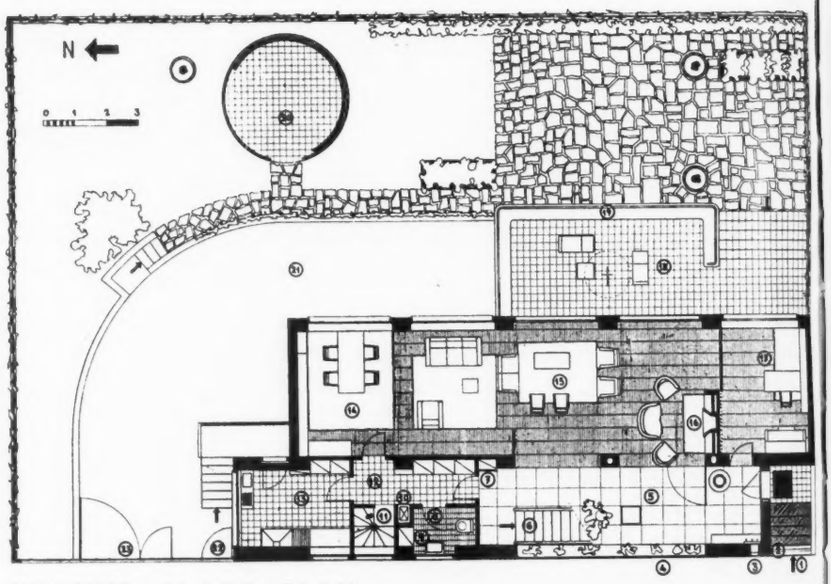
3

Living-rooms and bedrooms are all planned to overlook the garden. The kitchen and bathrooms are on the west side, the former connected with the servants' quarters on the lower ground floor by a spiral staircase. On the lower ground floor are a laundry and drying room, a central heating boiler and coal bunkers and a garage reached by a curved ramp from street level. An entrance hall on the west side leads to the service quarters and main staircase and adjoins the long living-room from which it is only divided by two supporting piers : a scheme which adds to the sense of space and allows easy circulation. The separate spiral staircase at the north end also leads up to the servants' rooms allowing complete privacy.

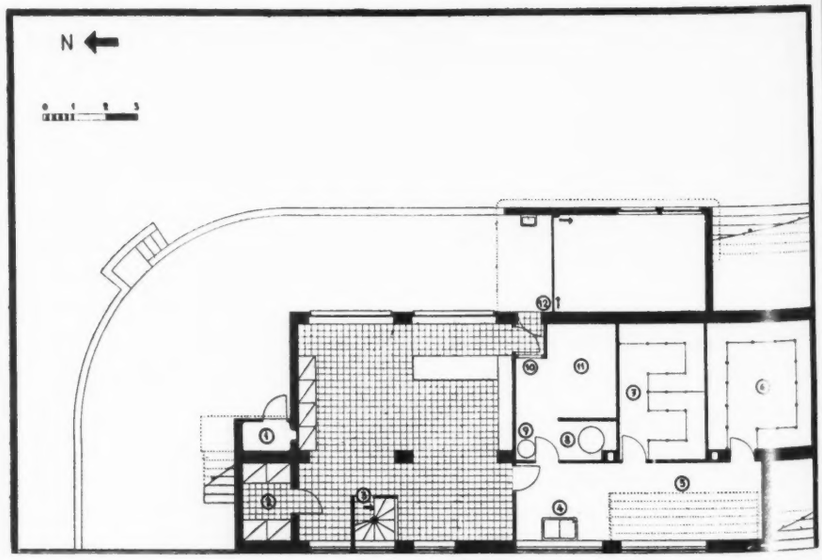
3, from the south west. The entrance from the street is sheltered by carrying the stone plinth upwards to form a screen wall. All the windows on the west side are as small as possible to lessen the noise and dust of the street. The large panel of glass brick whose purpose is to light the entrance hall also relieves the monotony of the wall surface.



FIRST FLOOR PLAN



GROUND FLOOR PLAN



LOWER GROUND FLOOR PLAN

KEY TO PLANS

LOWER GROUND FLOOR

1. Waste.
2. Food store.
3. Servants' stairs.
4. Laundry.
5. Drying-room.
6. Cellar.
7. Cellar.
8. Central heating.
9. Boiler.
10. Coal hole.
11. Coal cellar.
12. Garage.

GROUND FLOOR

1. Main entrance.
2. Gate.
3. Letter-box.
4. Glass brick panel.
5. Entrance hall.
6. Main staircase.
7. Cupboard.
8. W.C.
9. Cupboard.
10. Service lift.
11. Servants' stairs.
12. Lobby.
13. Kitchen.
14. Dining-room.
15. Living-room.
16. Hearth.
17. Study.
18. Terrace.
19. Terrace seats.
20. Sun-bathing terrace.
21. Ramp leading to garage.
22. Service entrance.
23. Drive-in.

FIRST FLOOR

1. Small balcony.
2. Main staircase.
3. Servants' W.C.
4. Cupboard.
5. Service lift.
6. Servants' stairs.
7. Washbasin.
8. Bath-room.
9. Collapsible bed.
10. Chest of drawers.
11. Servants' dressing-room.
12. Girls' bedroom.
13. Owner's bedroom.
14. Boys' bedroom.
15. Guests' bedroom.
16. Balcony.

3

4

The division between the living-room and entrance hall is marked only by supporting piers, but is also emphasized by the change in floor material, the floor of the hall, 3, being covered in squares of white Carrara marble. A free-standing glass screen separates the doorway itself from this hall which is lit by an opaque panel of glass brick on the street side. The walls in the entrance hall and lobby are white and the metalwork of the entrance door is painted dark green. The same marble used on the floor is carried on in the staircase treads which are embedded in a concrete slab between steel sections. The staircase handrail is cellulosed red. 4, looking from the dining end of the living-room towards the fireplace with the main entrance and staircase on the right. On the left is a folding door leading to the study. The effect of interior lightness produced by the large windows opening on to the garden, and by the glass brick panel on the street frontage, is maintained by the avoidance of solid partitions and by the light colour scheme, and the staircase is designed to intercept the light as little as possible.

5

6

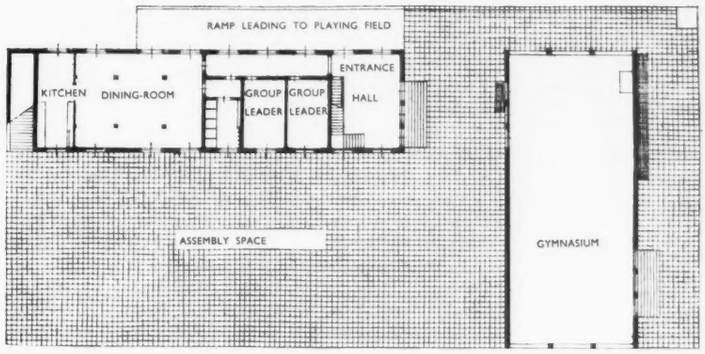
7

The living-room, 5, overlooks the garden on the east side of the house. The dining space at the north end adjoins the service quarters and can be partitioned off from the remainder by a full length curtain. The floor is covered in polished oak laid in narrow strips, except in front of the fire where there is a large square of polished white marble. The walls and ceiling are painted white except the end wall behind the dining table which is in two shades of grey. Against this neutral background brighter colours are used in the furnishings : a rich green for the curtains dividing the room, yellow for the metal windows and rose-pink for the pelmets. Tables and chairs are of polished maple. 6, the kitchen. The entrance to the dining-room is on the left. The floor is covered in black marble squares and the walls are white tiled to a height of six feet. 7, the bedroom numbered 12 on the plan. The walls and ceiling are painted white with dark green linoleum for the floor and built-in furniture of light polished maple.

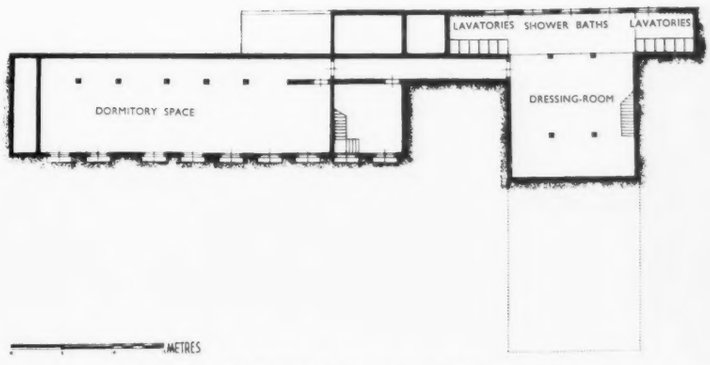
3 ATHLETIC CENTRE NEAR TERNI

AGNOLDOMENICO PICA, ARCHITECT

FIRST FLOOR PLAN



GROUND FLOOR PLAN



LOWER GROUND FLOOR PLAN

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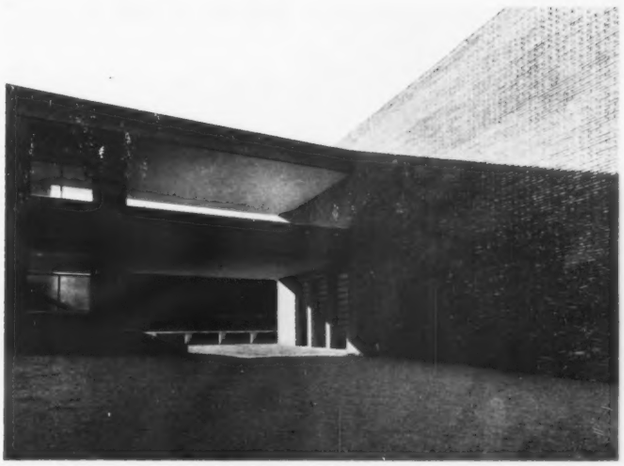
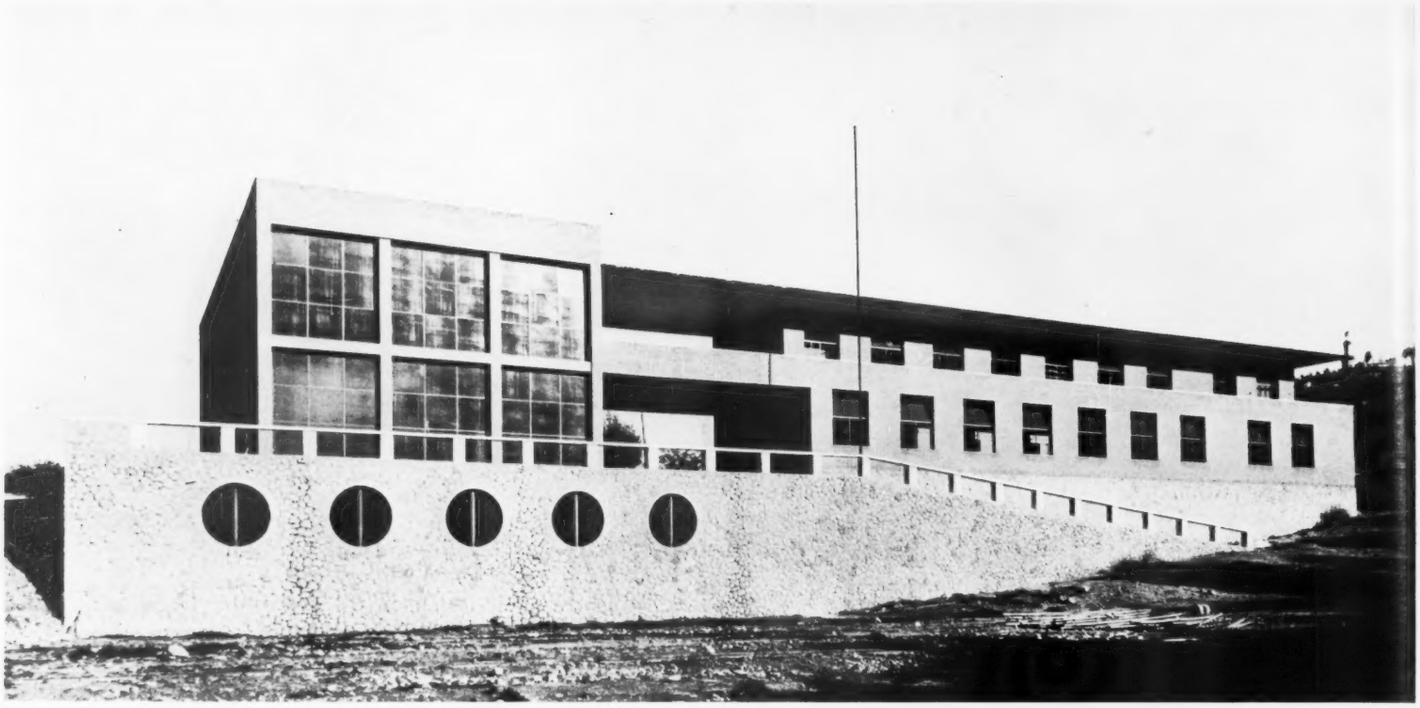
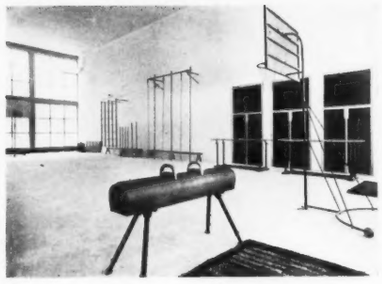


2

This building is designed as an athletic and training centre for the State-organized youth movement, the Gioventù Italiana Littorio. It stands above the sports arena overlooking the village of Narni with a magnificent view down the valley. The arena is almost entirely a natural formation in the hillside, and it is framed by these buildings and by a thirteenth century church. The buildings consist of two blocks joined by a corridor at lower ground floor level and by a reinforced concrete canopy above, the latter acting as a shelter to the entrance doors of the two blocks. One of these contains the gymnasium with shower baths and lavatories below: the other, dining and common rooms, dormitory space and administrative offices. At the rear, sheltered by the two blocks, is a paved assembly space. Both sections are of brick construction with reinforced concrete roofs, except for the small end walls of the gymnasium which are almost entirely glazed, with supporting piers of reinforced concrete. On the northwest side of the main building a balcony, 1, runs the full length overlooking the stadium. It is reached by an exterior staircase or from inside and offers a magnificent view besides serving as a sheltered place from which games can be watched in wet weather. 2, the assembly area looking towards the gymnasium entrance.



3



4

3, the façade overlooking the stadium. Underneath the main building on the right is dormitory space and on the left, under the gymnasium, is a large dressing-room with shower baths and lavatories, lit by five circular windows. The walls of the terrace and lower ground floor are faced with an uncut local stone of a white colour flecked with red. For the rest of the buildings a red facing brick is used except on the first floor overlooking the stadium which has a stucco finish painted ochre yellow. The windows are metal casements throughout painted a vermilion red. The soffit of the cantilevered roof is painted light blue. Travertine is used to cover the interior staircase and the ramp leading down to the playing field. 4, the gymnasium. It has a linoleum covered floor, with yellow walls, and the ceiling is painted the same shade of light blue as the roof soffit.

4 HOLIDAY HOME AT CERVIA

E. G. FALUDI, ARCHITECT

In Italy the large industrial employer must provide a holiday home for the use of his employee's children. The majority of these homes, including that illustrated, are built on or near the Adriatic sea. This one, designed for a large chemical corporation, is at Cervia between Ravenna and Rimini. The holiday routine is carefully planned and includes an hour each day of special educational instruction.

The buildings are surrounded by a pine wood, and stand some 2,000 feet back from the beach to avoid the danger of flooding. They occupy 16 acres and accommodate 500 children and an adult staff of 200. They have a reinforced concrete frame filled in with hollow brickwork and lined with insulation board. The outside walls are faced with a material which resists the corrosion of the sea air and are finished with white tiling. Windows are wood, protected by sunblinds. In most of the buildings the ground floor is left clear to form a shaded portico and as covered playing space. The floors in these porticos are finished in marble mosaic and the walls are stone. 1, the large dormitory block from the sea shore. On the right, in the distance, is a hostel for the female staff of the factories. It has dining- and living-rooms on the ground floor and sleeping accommodation on the first floor.

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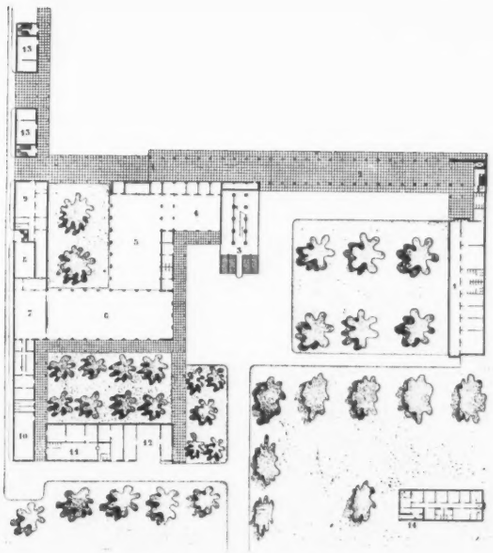
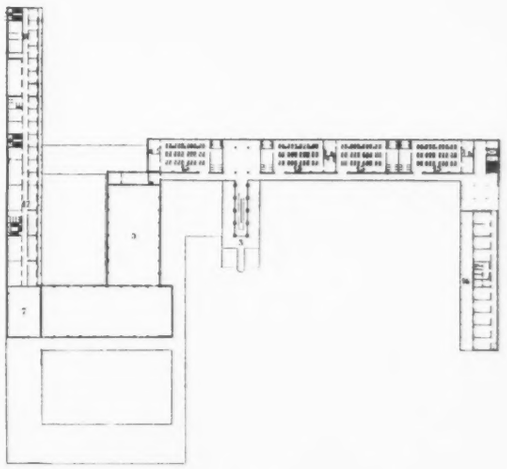
KEY TO PLANS

1. Reception and medical consulting rooms.
2. Dormitory block and porticos.
3. Main entrance and tower.
4. Manager's and administration rooms.
5. Auditorium and chapel.
6. Dining-room.
7. Kitchen.
8. Staff dining-room and staff dormitory.
9. Instructor's and guests' dining - room and drawing-room.
10. General and food store-rooms.
11. Laundry and water, electrical, etc., workshops.
12. Garage.
13. School room and museum.
14. Isolation building.

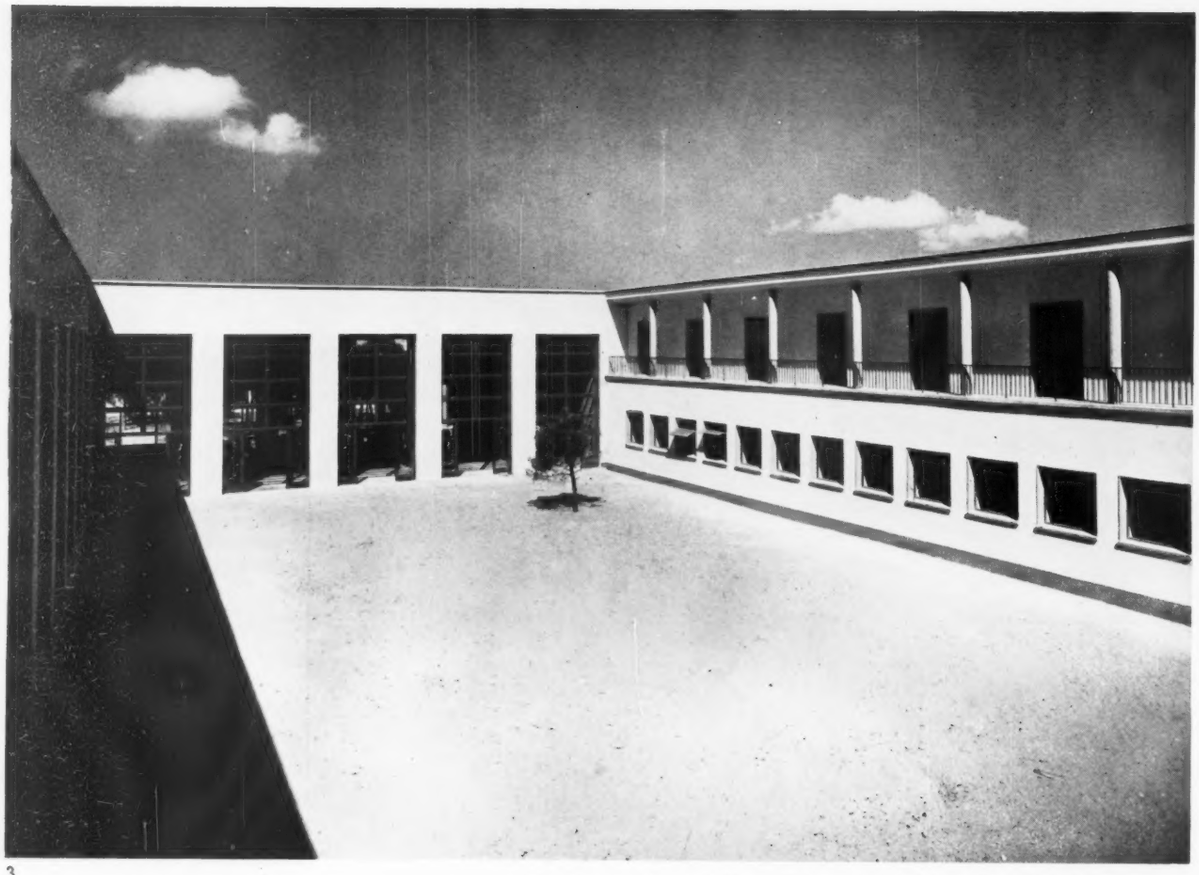


GROUND FLOOR PLAN



FIRST FLOOR PLAN

The main entrance is at the base of the 180-ft. high tower which stands behind the dormitory block. Adjoining the entrance is a small flat for the resident warden. The dormitory building has four floors, two for each sex. On each floor are four bedrooms, each holding 32 children with a separate room for the person in charge. At the rear of this block are the kitchens and communal dining-room. In the latter U-shaped tables, each seating 30 children, are arranged on either side of the room, the children sitting on the outside to allow access for trolleys from the inside. The kitchen has three separate sections for the preparation of each type of meal. A service block includes a laundry, coal store, workshops, garage, store room, and heating, lighting and electrical plant with centralized steam plant for the whole home. The tower overlooking the dormitory block has two purposes; as a water tower, and as a look-out from which to observe the children in various parts of the grounds. The ascent is by a ramp leading out on to balconies on the side overlooking the sea. Other buildings comprised in the scheme are an auditorium and chapel, a staff building, class rooms and workshops, and an isolation block some 250 feet removed from the rest of the buildings. 2, the tower and dormitory block from the Sea.



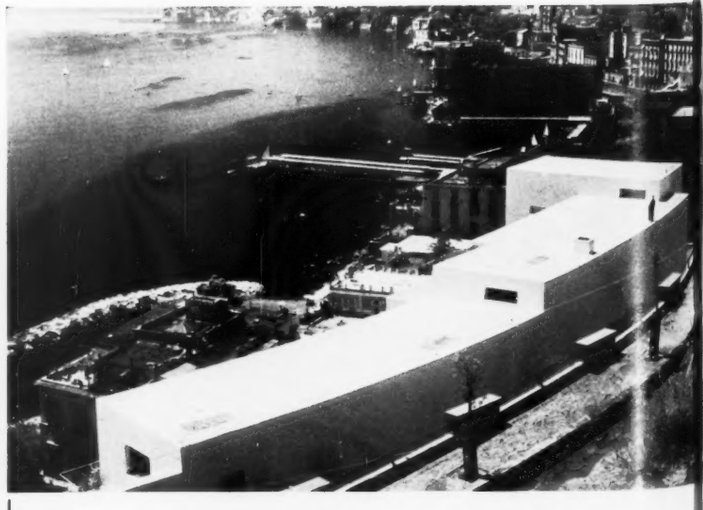
3

3, the reception building. It runs at right angles from the southern end of the dormitory block and comprises a sanatorium on one floor and bath, shower and hairdressing rooms on another. Here the children are medically inspected on arrival and the sanatorium floor which has six wards is used for minor ailments and accidents.

5 HOUSE AT NAPLES

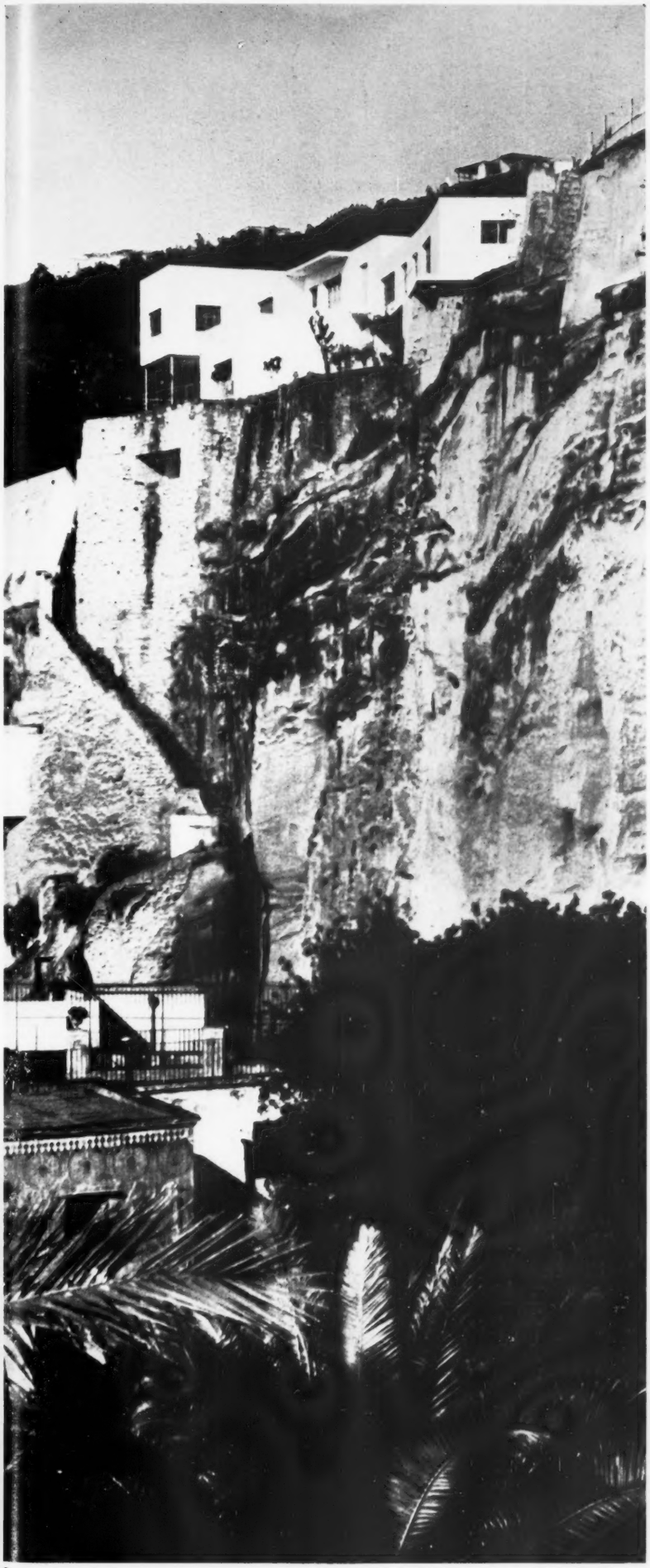
BERNARD RUDOFSKY, ARCHITECT

LUIGI COSENZA, CONSULTING ENGINEER



1

This house is situated on the headland overlooking the bay of Naples known as the Posillipo. It stands at the top of the steep cliff and is built on a narrow and partly excavated ledge. The work was carried out by the labour of local fishermen and peasants. The house is stepped back at each level, providing large rough stone terraces in front of the two upper floors. The protective railings used along these terraces serve also to break up the plain white walls of the house. The house is reached by a road from above leading down to the garage and service quarters on the lowest floor. There is another large open terrace with a protective rail in front of the garage. On the floor above are dining- and living-rooms, and on the top floor children's and guest's rooms. Access between these floors is obtained by outside and inside staircases. 1, the house from above looking across the bay.

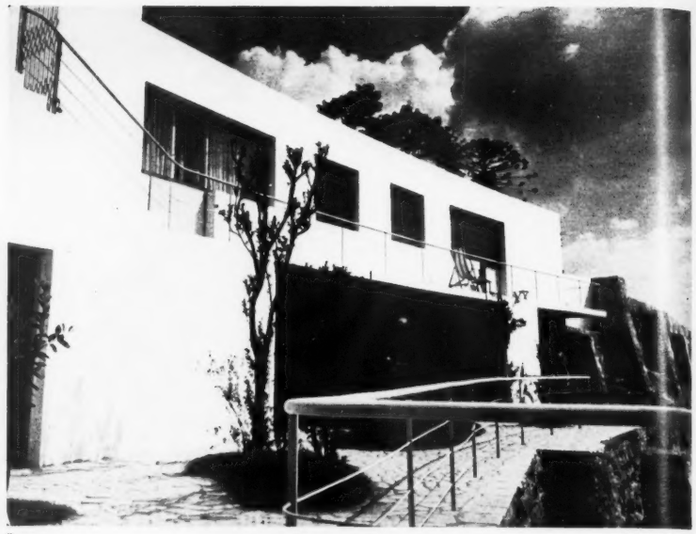


2

3

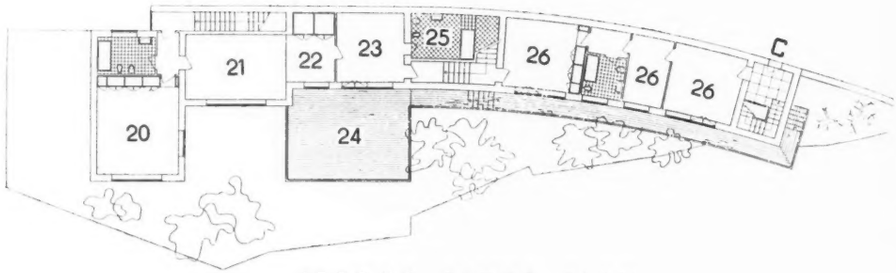
2, looking up the cliffside from the beach. On the left is an old stairway which leads up to the top and now gives access to the lower terrace of the house. 3, looking across the bay in the other direction with Vesuvius in the distance. The construction is steel and reinforced concrete on the rock foundation.

4

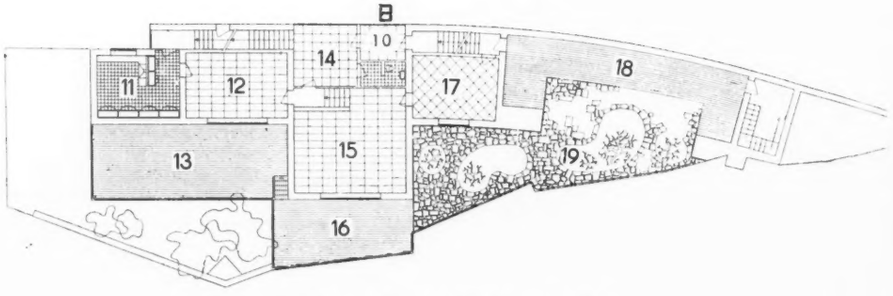


5

4, the terrace outside the dining- and living-rooms with the bedroom terrace above. Another staircase leads down to a servant's terrace and garden beyond. 5, the same terrace looking in the opposite direction. On the extreme right are the remains of some ramparts that once occupied the whole site.



SECOND FLOOR PLAN

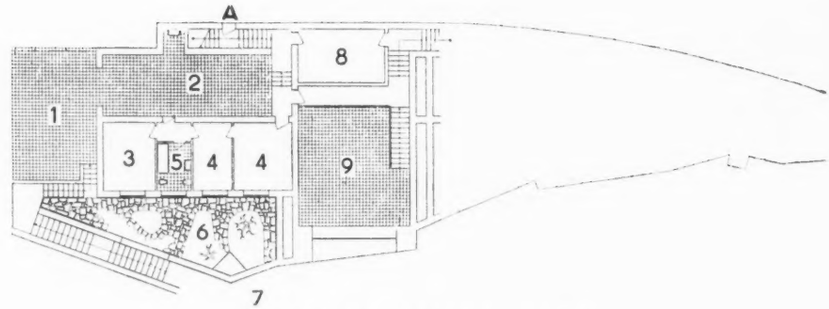


FIRST FLOOR PLAN

KEY TO PLANS

A. Servant's entrance.
1. Courtyard.
2. Garage.
3. Chauffeur.
4. Servant's bedroom.
5. Servant's bathroom.
6. Servant's garden.
7. Old stairway to the beach.
8. Bombproof cellar.
9. Lounge.
B. Main entrance.
10. Entrance lobby.
11. Kitchen.
12. Dining-room.
13. Dining terrace.
14. Entrance hall.
15. Living-room.
16. Living terrace.
17. Library.
18. Loggia.
19. Garden terrace.
C. Guest's entrance.
20. Master's bedroom.
21. Mistress's bedroom.
22. Dressing-room.
23. Child's room.
24. Child's terrace.
25. Child's bathroom.
26. Guest's room.

6, the lounge at lower ground floor level showing the open staircase leading to the principal rooms on the floor above. The finishes in the interior are simple, most floors being tiled to maintain a cool atmosphere.



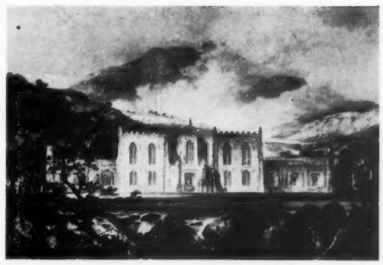
7

GROUND FLOOR PLAN

To follow the article printed last month on Alton Towers, Staffordshire, once the seat of the Earls of Shrewsbury and now a resort for Black Country holiday-makers, here is an account of another derelict mansion, once the property of Thomas Johnes. Hafod, like Alton, has grounds embellished with a collection of strange features, but unlike Alton these are now as derelict as the mansion. They never, probably, showed such a carefully tended aspect, but had instead a studied wildness, so that today they preserve a great deal of the romantic spirit in which they were conceived.

DECREPIT GLORY: a Tour of Hafod

By John Piper



No such house as this ever existed. It is a water-colour by Turner entitled "Hafod," and was probably done for Nash when Johnes considered employing him. The site is unquestionably that of Hafod. At the top of the page is the valley of which so much was Thomas Johnes's creation. Borrow says, in "Wild Wales": "the scenery was exceedingly beautiful. Below me was a bright green valley, at the bottom of which the Ystwyth ran brawling, now hid amongst groves, now showing a long stretch of water. Beyond the river to the east was a noble mountain, richly wooded."

TURNING one's back on the tourist-ridden Devil's Bridge, and going up the hill to the south, one passes under a Jubilee Arch, a simple Gothic ornament that frames a few stunted trees and some of the tumbled mountain tops of northern Cardiganshire. The ground begins to fall away, and a valley cushioned with a million trees discloses itself gradually. In the bottom of this the Ystwyth sputters its way towards the sea at Aberystwyth, sixteen miles away to the west. On each side of the long steep valley mountains rise, mountains that are smooth and green, and have only a few ragged rocky outcrops and falls of stone. Soon the road passes by a church, Eglwys Newydd, built among clinging oaks. James Wyatt designed it in 1810, three years before his death, but fire—Hafod's curse—almost destroyed it in December, 1931. The Victorians had been at it, and it was no doubt the Victorian heating apparatus that got out of hand after Evensong on a December Sunday nine years ago. Till then there was a window full of beautiful foreign glass, and there may still have been a large altar-piece by Fuseli, though Leigh's *Guide to Wales* for 1830 says that even then it was sadly injured by the damp. A little of this glass has been re-set, and a forlorn pile of carved stones, fragmentary but beautiful, is all that was left of a Chantrey monument to Mariamne Johnes, 1816. The church has been restored since the fire, expensively but not tastefully. Wyatt's tower was not much damaged, and looks well in the trees when one does not focus on the hard new pointing.

And now we are in the midst of the Hafod woods, the "waving woods" that Thomas Johnes planted a hundred and forty years ago, "making the wilderness smile." He planted alder, elm, oak, beech, birch and mountain ash. Lewis's *Topographical Dictionary of Wales* says that the "whole number of trees planted from 1796 to 1801 was two millions and sixty-five thousand, and since that period" (this was in 1833) "the plantations have been increased by the addition of nearly two hundred thousand trees every year." Today they are in decrepit glory.

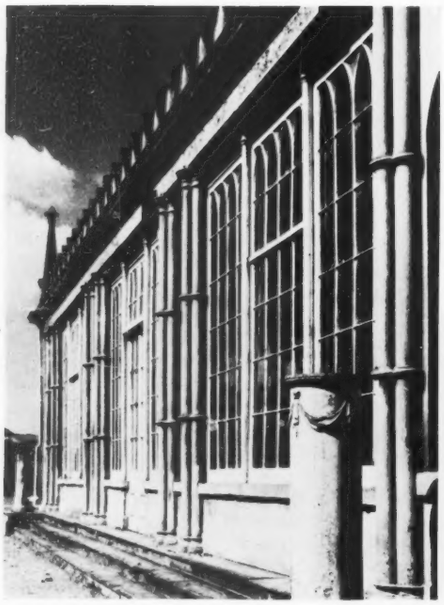
Thomas Johnes was born in 1748 and died in 1816. He was one of the most cultivated men of his age. He was M.P. for Radnorshire for 16 years and for Cardigan and Cardiganshire for 26 years. He translated the *Chronicles* of Froissart and Monstrelet, and the *Memoirs of de Joinville*, and printed them all on a private press here at Hafod. He formed a magnificent library, and was a friend and patron of poets, painters, architects and musicians. The faded gorgeousness of Hafod is a monument to his taste. His friend George Cumberland, who was also William Blake's friend, wrote enthusiastically of the estate. "It stands surrounded with so many noble scenes, diversified with elegance as well as with grandeur: the country, on the approach to it, is so very wild and uncommon, and the place itself is now so embellished by art, that it will be difficult, I believe, to point out a spot that can be put in competition with it, considered either as the object of the painter's eye, the poet's mind, or as a desirable residence for those who, admirers of the beautiful wildness of Nature, love also to inhale the pure air of aspiring mountains, and enjoy that *santo pace*, as the Italians expressively term it, which arises from solitudes made social by a family circle. From the portico it commands a woody, narrow, winding vale; the undulating forms of whose ascending, shaggy sides, are richly clothed with various foliage, broken with silver waterfalls and crowned with climbing sheep-walks, reaching to the clouds. Piercefield has grounds of great magnificence; Downton Castle has a delicious woody vale, most tastefully managed; Langollen is brilliant; the banks of the Conway savagely grand; Barmouth romantically rural; the great Pistill Rhayader is horribly wild; Rhayader Wennol gay and gloriously irregular—but at Hafod and its neighbourhood I find the effects of all in one circle."

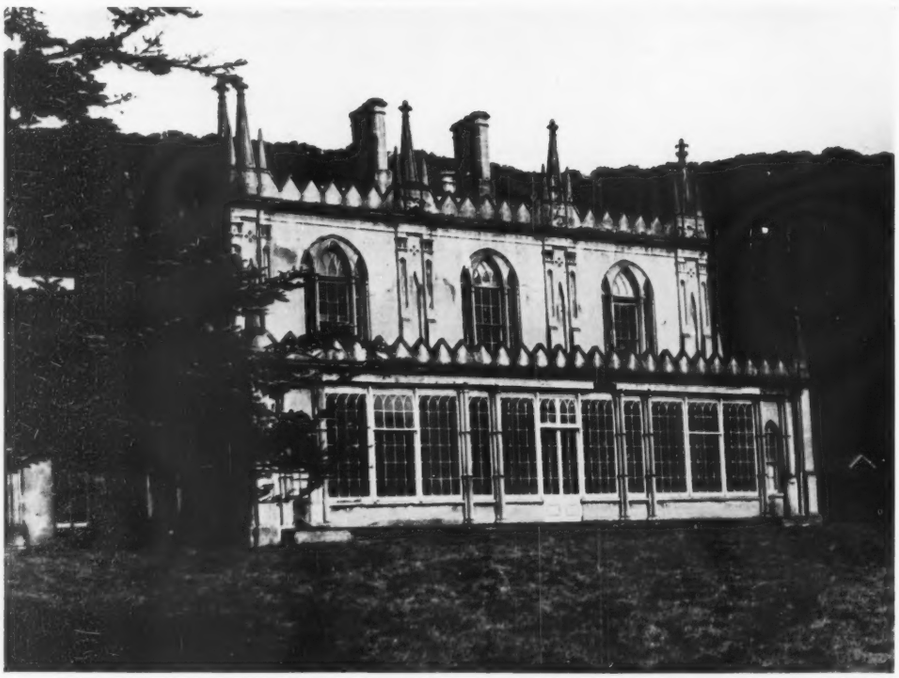
The site of the house is a plateau near the bottom of the valley. Here Johnes began building in 1783, pulling down an earlier house. Baldwin of Bath was his architect, but Nash worked here too. He built Cardigan Priory for Johnes's father about 1793. It is possible that they both submitted designs. In the Lady Lever Art Gallery at Port Sunlight there is a large and elaborate water-colour, 25 ins. by 36 ins., by Turner of a Gothic house backed by mountains. It is quite likely

Baldwin of Bath's second house at Hafod, from a drawing by J. P. Neale in "The Beauties of England and Wales," 1815.

that this is an imaginary view, done from an architect's elevations, and made to look picturesque and imposing by a professional artist for a prospective client. The site is certainly the Hafod site. Was the architect Nash? Anyway, Baldwin was the designer of the house that took shape. Nash probably added an octagon library, and other things, about 1793. Among these other things were some garden decorations, including a charming simple suspension bridge over a gorge, with cast-iron columns, now in the last stages of decay, and perhaps the gateways to the "Adam and Eve Garden," which bear on their Coade-stone keystones the signature: "J. Coade, London, 1796."

The great Hafod fire was early in 1807. There was a fire-engine on the premises, but it was another winter fire; the water was frozen and the house was consumed. Johnes lost his wonderful library and his art treasures. But, as the *Athenæum* for April, 1807, put it, "with that enthusiasm which led him to devote his life and fortune to the creation of a paradise out of a wilderness he determined still to inhabit his Eden, in spite of the flaming Minister," and he commissioned Baldwin to rebuild. *The Beauties of England and Wales* (1815) says: "The exterior of the present house is nearly the same as that of its predecessor, the greater part of the walls having been preserved." John Summerson quotes a letter from Johnes to George Cumberland saying "all Nash's buildings are gone; and you will say, perhaps, no loss. But Baldwin's stand firm. I shall employ him again, for he is an able and, I believe, an honest man." And here is a puzzle. There is still an octagon library at Hafod, a mere carcase, with a flattened Moghul cap suggestive of Sezincote and the Brighton Pavilion. Summerson thinks this is Nash's original work, but if so why is there no sign of it in the engraving in *The Beauties of England and Wales*, or in the lithograph in J. E. Smith's *Tour of Hafod* (1810)? I think the explanation is that it was half ruined in the fire, and that the cap was replaced, to resemble Nash's first cap, after these visitors had made their drawings. Anyway, a lot of work was done shortly after. The open terrace on the south east side, shown in these early drawings, was closed in with a Gothic façade with clustered columns, in a Batty Langley 13th-century style, and the flanking wings were lopped.





The main part of the house was almost entirely the work of Baldwin, who rebuilt it after the disastrous fire of 1807 in what was practically a replica of his original design. A later owner, Henry Hoghton, added the Italianate wing and campanile, top right, in 1853, but his bankruptcy prevented its completion, and the possibility of Hafod as a royal residence having been considered by Edward VII and rejected early in the present century, it has remained without floors or plaster.

The last years of Johnes's life were saddened by another disaster. His only daughter died in 1811. She is commemorated by the Chantrey monument in Eglwys Newydd—itself consumed by fire. Johnes himself died five years later, and his widow lived on at Hafod till she died in 1833, when the estate was bought by the Duke of Newcastle. He is said to have carried out a few alterations, but before long he sold it to Henry Hoghton, eldest son of Sir Henry Bold Hoghton, of The Tower, Lancashire. He surprised the landscape with his Italianate additions. He commissioned Nash's former pupil, Anthony Salvin, to make the mansion more imposing, and in 1853 granite adjuncts to the stucco house grew out towards the south-west, terminating in a tall campanile. Before these new buildings were floored or plastered Hoghton had gone bankrupt. Unfloored and unplastered they remain to this day—a cavernous shell in which bats tumble and rats scuttle. Small trees grow in the stonework of the campanile, and sheep, sunning themselves on ledges at the base, detach themselves as one approaches like large pieces of fawn-grey masonry. Hoghton, no doubt, planted the avenue of pale grey-green conifers that lines the approach drive on the south-east.

Hafod—the name means "summer dwelling"—is a building to be seen in all weathers. In lively sunshine the round Italianate arches and balustrades of Salvin's addition throw sharp shadows on the recessed walls behind them. Grey weather and rain suit the delicate Gothic of the older wing. The contrast of the Gothic and the Italian, the stucco and the granite, are contrasts of the sad, ruminative imagination and the brisk life of their builders. Tragedy, on the whole, has triumphed at Hafod. Since the death of Mr. T. J. Waddingham, the last owner, in 1938, the house is empty of people and of furniture. Some of the original Gothic fireplaces remain. Most of the fittings are Victorian. Plants wither in pots on the decaying shelves in the Gothic glass-house. The woods up the valley are dishevelled; their paths overgrown and often impassable because of the trees that have fallen across them. There is no game in the woods, and the river has been polluted by the lead mines at Cwmystwyth, higher up, so it holds no fish. The lead mines, in their turn, are dead. But the beauty of the whole place in decay is overpowering. The Ystwyth has many small tributaries that join it within the confines of the estate. These cascade through dingles, and are interrupted here and there by ingenious and beautiful waterworks. Up one deep dingle, opposite Eglwys Newydd and above the farm at Dologau, you come upon a solid spout of water falling fifteen feet into a deep brown basin. Further, along a rakish moss path up a miniature gorge, you see suddenly a small silver ribbon of

[Continued on page 209]

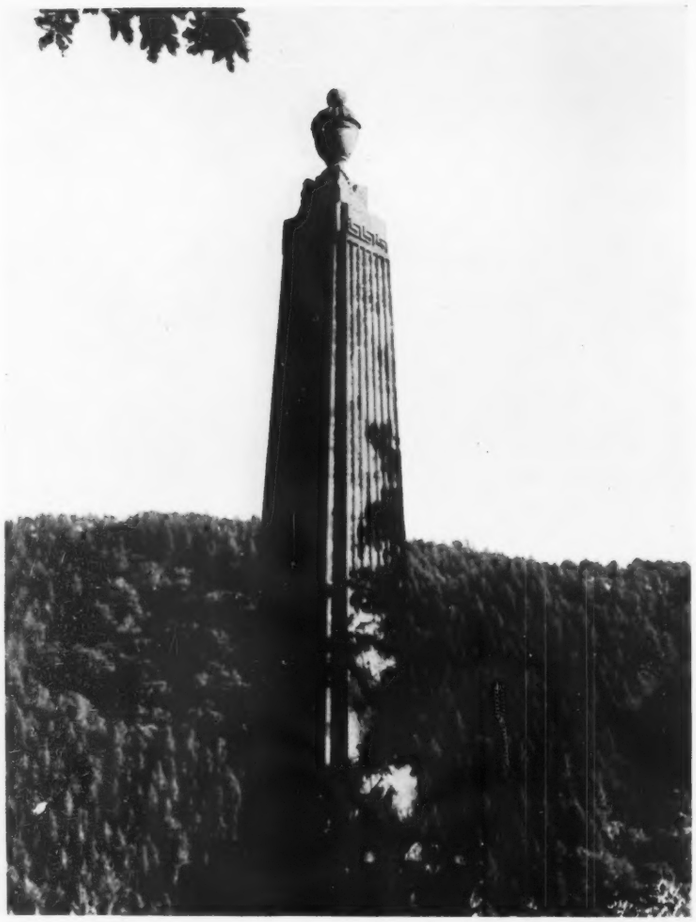
"A truly fairy palace it looked, beautiful but fantastic, in the building of which three styles of architecture seemed to have been employed. At the southern end was a Gothic tower; at the northern an Indian pagoda; the middle part had much the appearance of a Grecian villa. The walls were of resplendent whiteness, and the windows which were numerous shone with beautiful gilding." Such was Borrow's inaccurate description of Hafod's appearance in 1854, just after the addition of the Italianate wing and campanile by Anthony Salvin, Nash's pupil. He adds that he gazed at the house for about a quarter of an hour, "sometimes with admiration, sometimes with a strong disposition to laugh."

"The Level" is Hafod's unique spectacle; the fall of one of the Ystwyth's tributaries is seen from behind in a passage cut in the rock. "The loud roar of falling waters," says The Beauties of England and Wales, *"announces an approach towards a cataract of no ordinary magnitude . . . a passage cut through the rock . . . brings the spectator suddenly in front of the fall, about the middle of its descent where it is beheld to the highest advantage. Nothing could have been more happily contrived than the whole that has been done here by the hand of art." In the bed of the Ystwyth valley the river runs "over a mass of dark blue rock: the channel is occasionally so contracted as hardly to admit the passage of the water; in other parts it is interrupted and broken by ledges and precipices, which produce a succession of cataracts endless in their variety, and of almost unrivalled wildness." Top, the cataract as it appears today, with in the distance the Gothic arcade, probably by Nash. Centre, the tangled overgrowth and deserted air of the Adam and Eve garden. Below, a contrast of Italian and Gothic in the house, itself: Baldwin's Gothic building in the background with Salvin's Italianate wing in front. These illustrations are from water-colours by the author.*

[Continued from page 208]

water that comes slithering forty feet down a rock. These are mere decorations on the way to a *tour de force:* "The Level." Here a shoulder of rock juts into the mossy gorge, and you hear again the sound of falling water. Some steps approach the entrance to a tunnel that has been blasted through the rock, and that gives at the other end on to what seems like a tumultuous waterfall. It splashes you as you stand in the tunnel-exit, and leaves pools on the rocky floor. That is its summer behaviour. It is so designed that in the winter, when the stream swells, the fall fills its rocky basin and pours through the tunnel itself, cascading down the steps to join the stream again by another route.

On the main stream of the Ystwyth, in the valley bottom, is a gorge, partly artificial. The river surges over a stoney bed between open fields before it enters the gloom of this wooded gorge, and then begins to form a series of deep pools of black-brown water between grey perpendicular rocks, alternating with shallow sunny amber-coloured pools where great smooth stones rise here and there above the surface. In the depths of the gloom is Nash's suspension bridge, and facing it on a high bank is a simple decoration of



Posed against a wooded background stands the obelisk designed by W. F. Pocock, erected in memory of the fifth Duke of Bedford by Thomas Johnes in 1803. *Pocock was only one of the many artists and sculptors who were welcomed at Hafod. Rogers, Bankes, Chantrey, Nollekens, and Sir Godfrey Kneller are among those whose work embellished the house and grounds. Right, the robust Gothic detail on the south-west front, of Baldwin's design. The porch is later.*

three Gothic arches in stone—probably Nash's work too.

A little lower down the stream, nearer the house, is the Adam and Eve Garden, encircled by a stone wall with two arched gates. Within this overgrown garden the sun filters through tangled laurels, moss-bound branches break at a touch, dead leaves crackle underfoot and flies swarm overhead. The Ystwyth sounds like distant waves. The keystones of the gates, bearing the Coade signature, bear also heads—one of Adam, one of Eve—and on the twig-strewn path across the garden is a broken stone serpent A cedar, a cypress and a moss-grown box tree cast deep shadows.

Another walled garden crowns a high knoll not far away. It was laid out by Johnes for the delight of his daughter, Mariamne. This is so overgrown with rank laurels that it is almost impenetrable, but it shrouds an urn on a pedestal, with the figure of a weeping woman in relief, by Thomas Bankes. It is called "The Robin's Grave," and the pedestal bears some verses by Rogers. Probably both Bankes and Rogers came to stay with Johnes at Hafod. Outside the gate of this hill garden, on the edge of the steep knoll overlooking the gigantic wave of woods, is an obelisk by W. F. Pocock (1779–1849). He dedicated the design to Johnes, who erected it to the memory of Francis, fifth Duke of Bedford, who died in 1802.

On this side of the Ystwyth a large tributary tumbles over the "Peiran Falls," of which J. E. Smith did some large-scale lithographs for his *Tour* in 1810. They are partly artificial. The rock has been blasted, and paths constructed for good views of the works. In the lower fall, solid froth pours and slides down huge grey boulders, rounded and hollowed by the water. Whorls of fern and tufts of moss overhang it. In the upper fall the water and froth, pouring out of a giant jug of rock, is divided by a jutting boulder into two spouts that fall into a black chasm. Smaller falls abound in the woods. One is never out of the sound of falling water.

On the eastern side of the valley, up the watered dingles, the paths climb gradually up the mountain of Trawsallt. On the upper slopes, where the paths lead out of the rotting woods and the moss floor gives way to tufted grass, are some wonderful vantage points. The sound of wind in the valley is one of its great delights. With a dropping wind, the Hafod bowl holds its sea-sound for a long time, long after you last see any movement of waves of wind across the trees on the valley slopes, and as you climb the bare mountain there is still a whisper to the north and west where the drooping woods close in on the forlorn house.

The crumbling green mountains are Hafod's natural scenery. Up here there is a bare region that stretches for miles to the east and south. It is a landscape to be seen in summer evening light, with its grey stone patches, its deep brown gashes of peat in the bog and occasional peat stacks, and its small dark blue lakes. The Hafod valley is a rent in this tumbled table-land that has been decorated artificially, but so exquisitely that its beauty is as great in its decline as it was in its prime.

The urn in the garden laid out by Johnes for his daughter. It is by Thomas Bankes and the pedestal bears these lines by Rogers:—

Tread lightly here, for here 'tis said
When piping Winds are hushed around
A small Note wakes from Under Ground,
Where now his tiny Bones are laid.
No more in lone and leafless Groves
With ruffled Wing and faded Breast
His friendless homeless Spirit roves,
Gone to the World where Birds are blest;
Where never Cat glides on the green
Nor Schoolboy's Giant form is seen
But Love and Joy and Smiling Spring
Inspire their little Souls to Sing.

1

CURRENT ARCHITECTURE

2

3

OFFICES

H. W. BINNS AND FRANK SCARLETT

Many of the eighteenth century houses which remain in London, too large for residential use, are demolished to make way for offices. But often a careful adaptation would serve the new need while preserving valuable work. The aim in this adaptation has been to restore as far as possible the appearance of the house, designed in 1774 by Robert Adam, and containing much of his work in the interior. 1, the original staircase with the old entrance hall beyond. 2, the house unrestored. The original sash bars had disappeared and the installation of bathrooms had resulted in the appearance of pipes on the façade. 3, the new frontage to Mansfield Street. The brickwork has been repointed in tuck pointing and the correct subdivisions made in the windows.

OFFICES

H. W. BINNS AND FRANK SCARLETT

4

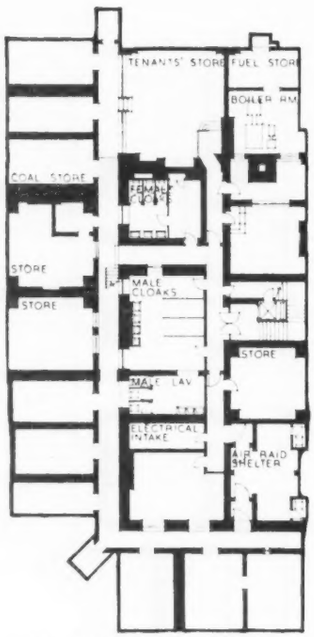
4, the fireplace in the old entrance hall. The plaster medallion and the cornices are probably original work. This hall has been replaced by that shown in 9. 5, a new entrance doorway on the New Cavendish Street frontage. This is an essay in the Adam manner, the door knockers being made from the same castings as those on the old entrance doors in Mansfield Street.

THE SITE This house was built by Robert Adam in 1774–5 on land previously unbuilt upon, and formed part of the new development of Portland Place and the surrounding streets.

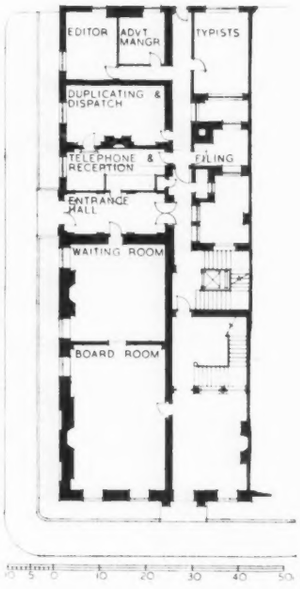
The original house occupied rather less than half of a rectangular plot of land bounded by Mansfield Street on the front, New Cavendish Street on one side, Duchess Mews at the rear and the adjoining house on the other side. Subsequent additions have filled up the whole site with the exception of an internal area. The old external rear wall of the building appears to have been the wall to the right of the new entrance in New Cavendish Street, where during the progress of the alterations the old stone door jambs were found. Externally the front of the house has the solid dignity of its period, and it was the aim of the architects to preserve its existing character and to restore those portions which had lost their original character rather than to attempt to give anything it did not already possess.

Such portions of the interior as are the original work of Adam, show an imaginative handling which is more dramatic by contrast with the reticent façade. The staircase in particular, with its lofty proportion, and second floor columned gallery, and the partially disclosed view of the staircase through a columned arcade as one enters, have something of the drama of the Genoese stairways, a quality rare in English architecture.

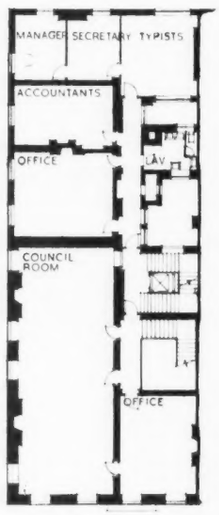
The interiors are remarkable for the extreme delicacy of proportion and inventiveness of the detail. Unfortunately only in a few of the rooms is the original decoration remaining. It is often the case that Adam houses have been restored at subsequent periods in the current idea of the "Adam style" instead of the prevailing idiom, with the result that much of the work attributed to Adam is Victorian, although in buildings which he originally built. The council chamber ceiling in this building is a case in point. The original craftsmanship displayed in joinery and plasterwork is superb. On the other hand, the portions of the building which were not seen were often shoddily built.



BASEMENT PLAN



GROUND FLOOR PLAN



FIRST FLOOR PLAN

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9

6, the council chamber. This room was originally the back and front drawing-rooms, divided by a Victorian Palladian arch. (Previously there were probably large folding doors there.) To get the unbroken room required for meetings of eighty members, it was necessary to take out this arch and its abutments. To do this without a beam projecting below the ceiling, which would have spoilt any possible effect of proportion which the room might have had, was a difficult structural problem, as there was only 15 ins. of floor thickness to take a girder to carry the brickwork over. The girder had to be threaded through from outside and the existing timbers (the main beams ran parallel to the walls and were 14 ins. by 12 ins. in size), shored from the basement and bolted to the girder with fish plates. The ceiling pattern was copied to make out the space previously taken up by the division wall. The walls are painted a pale greenish blue with white woodwork, and the ceiling, which is probably not original, is parchment colour, gilded, which tones with the colour of the leather tops of the tables. The carpet is deep maroon in colour. 7, looking up to the first floor landing and gallery at second floor level. 8, the first floor landing, where the original carved mahogany doors have been preserved. Floodlighting has been introduced as being the best method of lighting the hall and staircases. Lights are concealed over the door cornices. 9, the new vestibule.

PLANNING The work of alteration consisted of providing the office accommodation required by the National Federation of Building Trades Employers and the National Builder, with flats over for the director, assistant director and caretaker. All rooms with the original decorations were preserved intact. A new secondary staircase, lift and lavatories were installed, with completely new heating and electrical services, and the usual air raid shelter in the basement. The council chamber was formed by uniting the back and front drawing-rooms. A great deal of reconstruction was required to make the director's flat on the first floor in what was previously a dilapidated series of servants' rooms. An entirely new entrance doorway and entrance hall was required from New Cavendish Street to provide the main entrance to the offices reserving the original entrance door on the Mansfield Street frontage and the entrance hall (seen in 4, on opposite page) for residents in the flats above.

OFFICES

H. W. BINNS AND FRANK SCARLETT

10, the newly installed lavatories and cloakroom. The walls are pale lemon with white fittings and a black glass surround. 11, the council chamber. Both tables which have parchment covered leather tops and the chairs executed in Honduras mahogany were designed by the architects.

10

11

COLLIERIES

G. A. JELLICOE (JELLICOE, PAGE AND WILSON)

*COLLIERY BUILDINGS DESIGNED BY RICHARD WILSON**

1 *MINERS' VILLAGE*

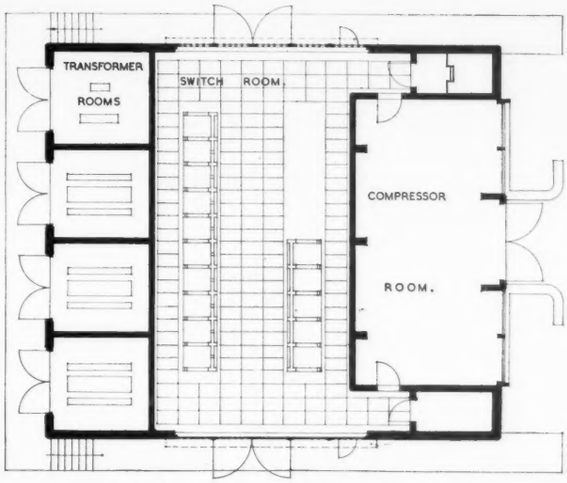
SITE AND PLANNING The colliery is at Calverton, Notts, 3½ miles from the original shaft at Bestwood. The colliery buildings are about three quarters of a mile from the old village of Calverton and the area between the two is being used for the new village. The latter has been planned to eliminate the idea of the continuous street with small service lanes between the cottages. Particular attention has been given to the planting, which in the village consists of blocks of sycamore trees at the back of the cottages with variations in the roadside planting.

* Pre-war assistants were Messrs R. W. Cole, Rutherford, Peter Joseph and R. Collins. The architect also wishes to recognize the part played in this design by the chairman of the company Col. C. G. Lancaster, M.P., and the company's engineer, Capt. R. C. Wilson.

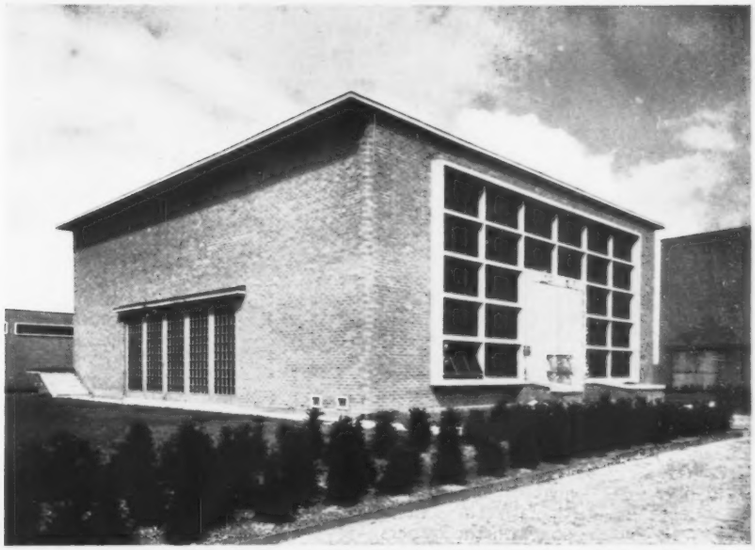
1, the village from the south west. The cottages are brick built with pantiled roofs to match those in the adjacent village of Calverton. Walls are whitewashed. The contours of the neighbourhood are such that the colliery buildings are not seen from the village.

SITE AND PLANNING The colliery buildings are modelled into the falling ground to become part of the landscape. Conifers are being planted as a protective belt about 80 feet wide and this is interplanted with hard-wood and small scale may-trees on the edge. Within the colliery layout are formal clipped yew and box trees and the long flower boxes adjoining the baths are planted with gorse which will be left rough.
The miners at present employed number six hundred, and in a year or so will rise to fourteen hundred. The buildings are planned in association with the pithead baths where miners change into working clothes and pass to the lamp room and thence to the pit. A tunnel connected between the last two is planned.

CONSTRUCTION AND FINISHES The buildings generally are of brick construction with reinforced concrete foundations and precast concrete slab roof. The power house has a reinforced concrete frame and the interior walls are plastered and painted with metal-faced plywood skirtings and tiles for the floors of the switch and compressor rooms.



PLAN OF POWER HOUSE



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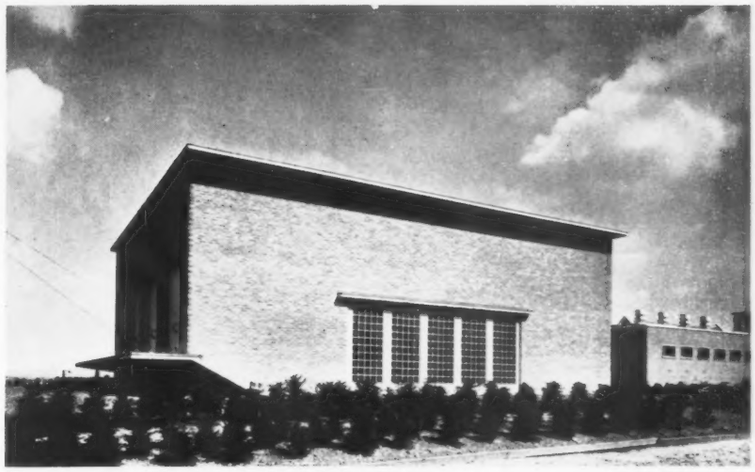

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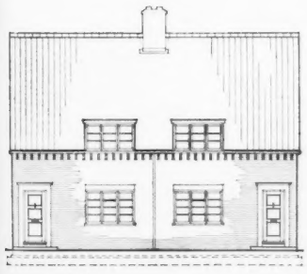
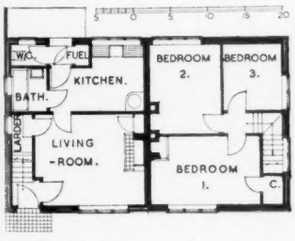
2, the power house from the south west. The large windows are formed by reinforced concrete straight sections, jointed at the corners. 3, another view of the power house. It is situated in the centre of the site isolated from the remaining buildings. 4, a general view of the buildings. In the background are engineers' shops, in the centre the power house and on the right the winder house, with the shaft immediately behind. This is intended for men only and a subsequent shaft for coal is planned on the opposite side.





ELEVATION AND PLAN OF TYPICAL COTTAGE

4

COLLIERIES

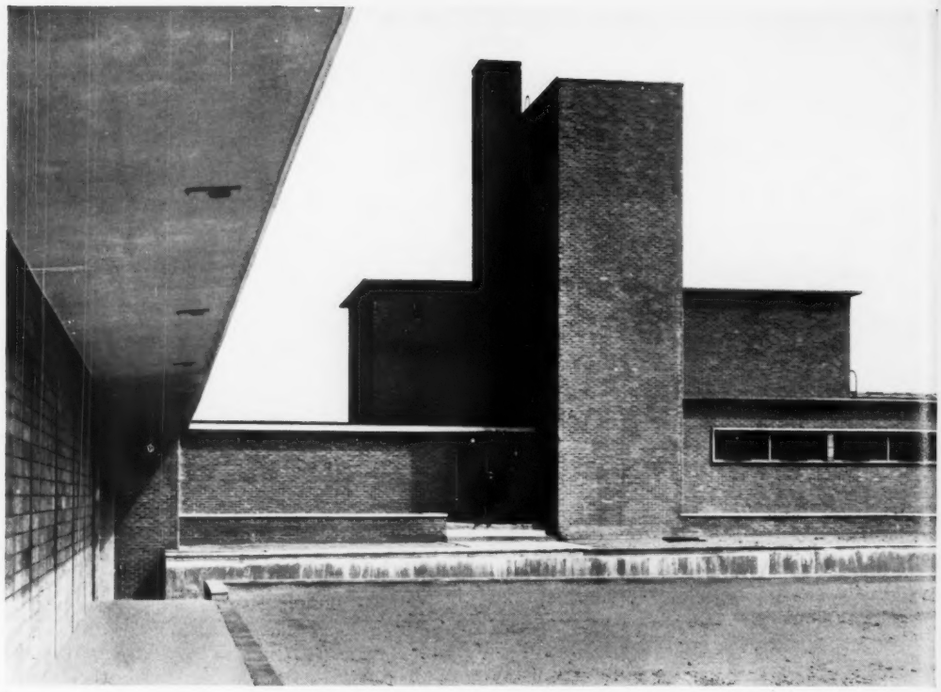
3 *PITHEAD BATHS*

J. W. M. DUDDING

(ARCHITECTS' BRANCH, MINERS' WELFARE COMMISSION UNDER THE DIRECTION OF J. H. FORSHAW AND C. G. KEMP)

SITE AND PLANNING The pithead baths have been built by the architects' department of the Miners' Welfare Commission in co-operation with the owners of the colliery, and are planned in relation to the rest of the scheme. In addition to the normal accommodation which includes 1248 pairs of lockers and 87 showers, a canteen, a cycle park (paid for out of the District Welfare Fund), a statutory first aid room, an X-ray room and a porter's lodge and waiting room (paid for by the colliery owners) are incorporated in the scheme.

CONSTRUCTION AND FINISHES Walls and partitions are of brick with reinforced concrete floors and roof. The lamp rooms, boot greasing and attendants' rooms have cement glaze dadoes and walls and ceilings in oil-bound water paint. Other rooms are generally painted with tiled dadoes. The floors of the bath house, locker rooms, entrances and attendants' room, are hardened asphalt, the canteens etc. are tiled, and the boiler house fuel store, calorifier room and pleasure room have granolithic floors. Doors are of armoured plywood on wood frames; canteen and attendants' room fitments in deal with teak draining boards and tops, all joinery being painted with oil paint.



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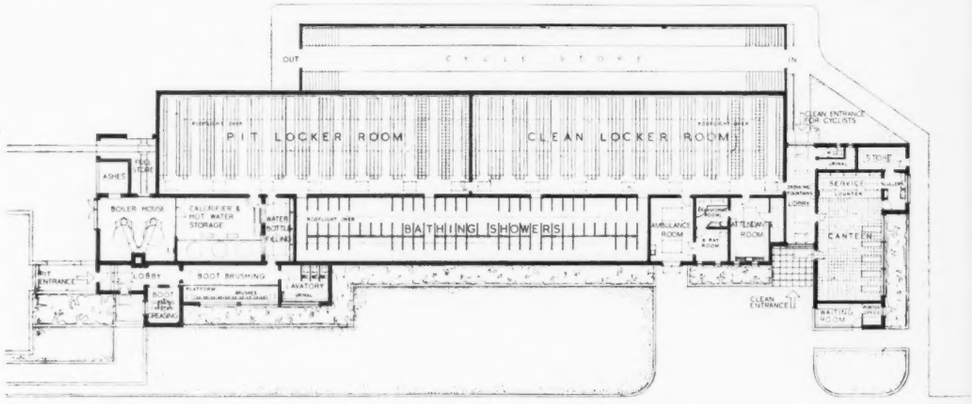
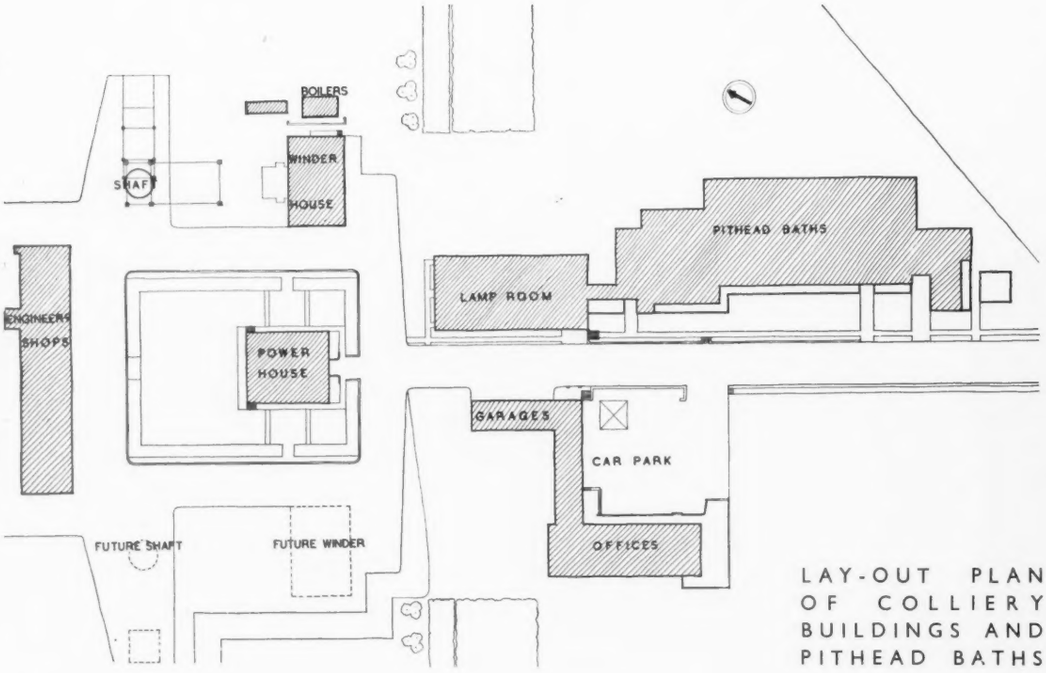


PLAN OF PITHEAD BATHS



LAY-OUT PLAN OF COLLIERY BUILDINGS AND PITHEAD BATHS

1, the north end of the baths and boiler house seen from the car park. 2, a detail of the covered way leading from the clocking-in room to the garage and office block.

2

These articles are frankly about the æsthetic aspect of architectural design. They are written in the belief that we can now take the practical basis of modern architecture for granted. They claim, that is to say, that we have got beyond the stage when we were so thankful for sheer reasonableness and efficiency that these were sufficient recommendation in themselves, and that there is room now, in criticism as in actual design, for study of the graces that all good architecture displays, either in the precedents set by the past—as in the article below—or in the growing maturity of the present.

CRITICISM *By James MacQuedy*

A short while ago Mr. James Agate, in his Saturday literary column in *The Daily Express*, took the author of a recent novel—a Mr. Norman Collins—to task in the following words:

> Instead of distilling the essence of the thing he describes, he heaps extraneous matter on it and so obscures it.
>
> "Across the wide brim of her Gainsborough hat a curling ostrich feather now wound like a coiled serpent."
>
> Cannot Mr. Collins see that the image of the serpent detracts from his picture by confusing it? The ostrich feather curls like itself and like nothing else in nature.

I quote Mr. Agate's criticism here because it neatly sums up a fault that is commonly observed in literature and suitably commented on in literary criticism, but which is equally common in architecture, though seldom pointed out. It is a question of the direct, as distinct from the secondhand, vision. One suspects that Mr. Collins did not look at a Gainsborough hat with an ostrich feather on it and exclaim, "Why, it's just like a serpent." One suspects instead that he cast about in his mind for an image that could be used for something that wound about in a coil, and the obvious thing he thought of was a serpent. His image, that is to say, was taken from literature not from life, and Mr. Agate is right in saying that it only confuses the picture.

In the same way one trouble with art nowadays is that so many pictures appear to be the result of looking at other pictures instead of directly at life—the secondhand vision again—and the commonest fault of contemporary architecture is that its images—the means it uses to convey whatever it has to express—are similarly taken from the conventions of academic design instead of being based on direct appeal to the eye. Mr. Agate might well be speaking of the architect when he says, "instead of distilling the essence of the thing . . . he heaps extraneous matter on it and so obscures it."

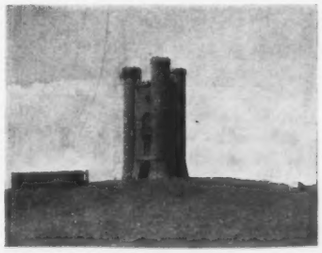
The heaping of extraneous matter is a fault that was more in evidence fifty and sixty years ago than it is today, and is of course one of the particular faults that the iconoclastic energies of the modern school of architects have been directed against. But in discarding the extraneous matter—or, in the case of most contemporary academic architecture, in paring it down to be in keeping with the less florid fashions of today—have we got any nearer to distilling the essence?

Indeed what, in architecture, do we mean by "the essence of the thing?" We mean the message a building is able to convey, partly by means of association and the kind of symbolism that I discussed in my article last month, but chiefly by means of the personality the building acquires by strictly visual means. The sense of this message, of course, concerns the building's purpose. A frank expression of structure and plan of the sort we can now rely on getting from modern architecture expounds this purpose to some degree: huge areas of glass indicate an activity within that needs floods of light, the box-like tower of the scene-dock indicates a theatre—and so on. But these give only the obvious outline of a personality. The language of architecture has far greater possibilities, allowing expression to be given to the subtlest facets of that personality which a building can derive from the special circumstances that surround its fulfilment of a general purpose, circumstances that are different in every case.

Now the language of architecture is one that appeals essentially to our visual perceptions, and our enjoyment of all good architecture, which is, as it should be, an æsthetic one, really consists of appreciation of the subtle, vigorous or inspiring personality that the design of the building conveys. Today, however, the personality is usually a meagre one, in the case of ordinary academic architecture because design by the eye is replaced by rule-of-thumb design—by the secondhand vision already referred to—but in the case of modern architecture only because its idiom is not sufficiently developed to possess a very wide or subtle range of expression.

But modern architecture, being at least based on standards of visual perception, is now in a position to enrich its idiom as it grows, whereas academic architecture is not. I illustrated this difference a couple of months ago by pointing out that it is the modern architects—the so-called revolutionaries—who seem to care most for the architectural decencies and show most concern for what is best in the past: who in many cases have to save what is best from the assaults of the so-called traditionalists. At the same time I reproduced some photographs of vernacular architecture of a kind that is rich in personality, a personality, I repeat, obtained by the vigorous use of the visual language of architecture.

I now reproduce these photographs again in order to try and criticize them as one way of emphasizing the foregoing distinctions and of illustrating the kind of personality mature art can express. For personality or vitality (one might also use Mr. Agate's word "essence") is what they all have in common, due to their use of a visual language with visual discrimination instead of according to rule-of-thumb—they rely on the direct appeal as distinct from the secondhand or literary appeal.



The first one is a look-out tower in the Cotswolds, on the top of Broadway Hill. It is not therefore what one would call a utilitarian building. In fact it is really someone's toy and it has an appropriate toy-like character, the rather naive romanticism of the object labelled "watch-tower" from the child's box of bricks. But do not imagine that this is only a symbolic personality. Like all symbols it is based on the "distillation of the essence"—in this case the essence of all fortified towers—and expresses it in visual terms, primarily, of course, in its verticality, but also in the boldly exaggerated corner turrets, suggesting great strength, and in the way the turrets are splayed out at the base. Its completely regular plan—facing all ways, the same for all comers—gives it a character obviously appropriate to its isolated hill-top position.

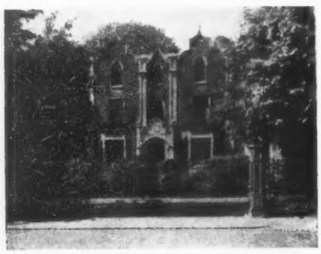
The next picture shows a nonconformist chapel at Great Yarmouth. It provides an interesting illustration of the difference between the academic and the vernacular use of one of the conventional architectural idioms. According to academic rule-of-thumb it is all wrong: the pediment is too steep; the columns are incorrectly spaced and used to support small semicircular arches of a ridiculously unorthodox kind. But as the various classical elements are used with a purpose, and with a perceptive eye that puts effect before scholarship, it has a much more vivid character than most of the genteel neo-Georgianism of today. In contrast with the watch-tower in the first picture it does not pretend to be anything but a frontispiece, one whose job it is to dramatize as effectively as possible the enthusiasm characteristic of nonconformist religion. The builders of chapels were not interested in good taste. They left that to the established church, and indeed took their strength from the fact that they offered their followers something much more positive. This chapel was built, remember, at a time when its Church equivalent would have displayed to the onlooker only the erudition or fancy of the particular architect employed—would have been designed for the *cognoscenti* not the public.

The chapel closes the vista down a wide cul-de-sac road leading directly off the Market Place. It has to shout its invitation to be saved to the crowds passing the length of the road away. Every feature is bold and strongly defined, and the whole arrangement of the façade—extremely original in effect although conventional in the motifs used—as well as its impressive proportions are designed to offer from a distance a dramatic idea of the goings-on behind. Although it is frankly a façade, incidentally, the simple pediment crowning the more elaborate substructure effectively suggests a huge hall—packed with worshippers—immediately behind.

The next building is a grain-merchant's warehouse at Ipswich. It, too, has a pediment, suggesting a long roof behind. But the character it has to present is the exact reverse of the chapel. Instead of invitation it portrays security for the goods inside—even secrecy such as legitimately attaches to someone's private property. The deliberate blankness it presents to the street is emphasized by the dummy windows and by the louvred screens in the real ones. The classical motifs disposed about the façade are not used, as in the chapel, to enhance the scale, but to add a character of formidable strength, by reinforcing the solidity of the brick wall. They are small in scale but deeply cut. The sense of strength is particularly effectively given by the deep rustication of the quoins and the pilasters either side of the door. There is one concession to display: the name of the owner boldly painted on in white—a good example of the proper use of lettering in architecture. Architects who design by rule-of-thumb look down on lettering. It is not in the book. It is an irrelevant appendage—the commercial cad's way of showing disregard for their good taste. But if they look at vernacular buildings of this sort without prejudice they will see how it can be utilized with effect, even with drama, and be made to take its place naturally with the other motifs which form the architect's stock-in-trade. Note the sureness with which the proportions of the letters in this example maintain the scale of the façade.

The next picture instead of strength portrays charm. This may seem an odd attribute to be considered appropriate to a railway signalman's house—this is one at Denstone, Derbyshire. But in the days when the railways were being built the romance of their enterprise seems to have been uppermost in the railway architects' minds, resulting in the same character of romanticized domesticity that this little building displays. Perhaps unconsciously the railway architects wanted to give their buildings an aura of charm to offset the alarming character of the steam-engine itself. They had to reassure the public,

that is to say, by surrounding it with reminders of a more familiar world. In any case the minor railway architecture in the country is always treated in a deliberately ornamental way. The new landscaping that railway building represented preserved the picturesque conceits of the old. This building uses the same means to contrive an effect of picturesqueness as the *cottage ornée* on a gentleman's estate: the calculated irregularity of silhouette, to which the grouped chimneys contribute; the minute scale of the lattice windows set in a gable displaying half-timbering that is obviously more a romantic symbol than a structural expedient; the fretted barge-board fringing the gable, and so on. More surprising is the way the more functional articles of railway equipment—the level-crossing gates, signal, etc.—form part of the picture without any feeling of inappropriateness. The whole has been studied, after all: the building is not just an ornamental cottage dumped down beside the railway. Notice particularly how the framing up of the level-crossing gate echoes the pattern in the gable of the house.



The subject of the last picture also portrays some degree of make-believe character. It is a villa in Leamington, Warwickshire, and the sense in which it is make-believe is that although it is one of a row of villas along a town street, it surrounds itself with a cloak of trees and pretends that it stands miles from anywhere, perhaps at the edge of a clearing in some handsomely wooded park. The street is only a street for convenience of access, and is not used architecturally to express civic co-operation as it was before the fashion for rusticity made the villa the ideal even in the town. This façade, elaborately symmetrical, concentrates a centre of interest on itself as a way of avoiding acknowledgment of the existence of other villas only a few yards away on either side. It is a kind of architectural narcissism, and the effect of a strong centre of interest is obtained by exaggerating the verticality of the central portion by pinching it narrowly between the two wings, by defining it strongly between double pilasters, by giving it a sharply pointed coping, and by giving pointed heads to many of the windows. The rustic rôle is also fulfilled in the romantic skyline and in the plastic quality of the whole façade. This example illustrates our general argument more forcibly perhaps than any of the other four, because the motifs it uses are much less clearly recognizable as belonging to one of the familiar architectural styles, so even less is its effect dependent on symbolism and even more on purely pictorial qualities.

It will be seen that each of these five buildings uses the various architectural idioms in order to express positive ideas: that is why they are so much more interesting to look at than the rule-of-thumb architecture of today, but they concern us not only for their own sake but because, as I said a couple of months ago, to acquire the habit of looking at buildings like these for the sake of the message they convey to the eye alone would be to take the first step in the direction of developing a visual connoisseurship, so necessary to nourish the growth of modern architecture.

BOOKS

Art in Migration.

BYZANTINE ART IN ROUMANIA. By Marcu Beza. London: Batsford. Price 21s.

THROUGHOUT history Roumania has been a coveted land, ruled in turn by the Romans, Goths, Bulgars and Magyars, all of whom left their mark on its culture During the Crusades the Carpathians formed a bulwark against the Moslem invaders, and then it was that the fortified Saxon towns such as Sibui and Brasov were built. And when the Byzantine Empire fell in the fifteenth century the Orthodox Church lost its centre at Constantinople and many of the monks fled northwards over the mountains to the Principalities of Moldavia and Walachia, while others took boat across the Black Sea and settled in the Ukraine.

The former states had formed part of the Bulgarian Empire and during that time had been converted to the Orthodox faith. Here during the brief periods of peace when the Princes were strong enough to unite the people and repel the attacks of the Catholic Poles and Hungarians, monasteries were built—naturally enough strongly fortified—which became in turn centres of culture and learning, carrying on the Byzantine tradition for another three hundred years. This migration, I am sure, was most beneficial to their art, for it meant that the fresh stimuli of a new country prevented the stagnation that was already beginning to be apparent in the work of the Greek monasteries. Today we can still see in Moldavia examples of the finest school of fresco painters in Europe on the exteriors as well as the interiors of the churches. The painters were taught by monks from Mount Athos, and the Greek influence on all their art is very strong. Owing however to their religion coming from Bulgarian sources the services and inscriptions were always written in Slavonic, while traces of Gothic and Saracenic art can also be noticed in windows and mouldings.

To the Princes of these states fell the responsibility of looking after the Orthodox communities scattered along the Mediterranean coast from Greece to Egypt. It was the custom to make pilgrimages to the Holy Sepulchre Church at Jerusalem which was built mainly with Roumanian funds, when works of art were taken along as gift offerings. Mr. Beza in his book has collected examples of these ecclesiastical objects, which are to be found in museums and monasteries of the eastern Orthodox countries. They consist of altar crosses, ikons and caskets, in gold, enamel and wood, and rich embroideries and illuminated gospels. In these can be traced the same characteristics that are found in the churches. There is an interesting example of an illuminated gospel found at Ianina Epirus, which shows an obvious Renaissance influence. It was probably painted by some of the artists who are known to have been brought from Italy or Poland.

The collection of photographs is excellent and includes several good illustrations in colour. It should help to remove the delusion that Byzantine art is of no consequence after 1453.

D. M. CRAIK

The Modern Romantic.

ERIC MENDELSOHN. By Arnold Whittick. London: Faber & Faber. Price 25s.

THE value of Mr. Whittick's large and handsome tribute to Eric Mendelsohn, once of Berlin, for a brief period of London, and now of Palestine, is that it forces one to reconsider the contribution to architecture, both actually and in theory, of this least canonized of major modern architects.

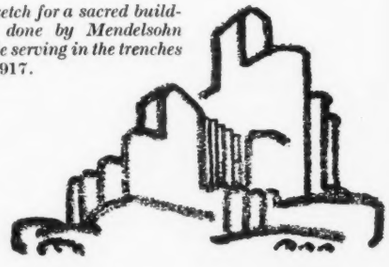
It may be an unfair generalization to say that Mendelsohn's position has fluctuated more than that of any of the other leaders of modern architecture. Perhaps that is only true of America, where he was one of the first modern architects to achieve popular recognition. In New York, around 1927, his was a Great Name. By 1932 his stylistic mannerisms were considered "extravagant" and "fantastic." The enthusiasm was due in part to the publication of his *American Sketch-book* and to a wave of interest in modern German decoration and architecture, and in Expressionist painting. The decline was assisted by his relegation to a minor position in the authoritative exhibition of modern architecture arranged by the Museum of Modern Art in the latter year. The eccentricity of his Einstein Tower had overshadowed his subsequent work and he was represented by only two small photographs in the general section: this despite the fact that his actual buildings in the "international" style sponsored by the exhibition outnumbered those of any of the starred architects except Frank Lloyd Wright. As the exhibition was the first of its kind in America and travelled widely throughout the country, it inevitably guided taste and imposed its judgments on a large and impressionable audience.

As an analysis of Mendelsohn's career and influence, it would be difficult to improve on one of his own comments on the position of the Jew in modern society: "The Jew" he writes, "excluded for so many centuries . . . from military service, from political and governmental activities, devotes . . . his intellectual life to the liberal professions, disproportionately often to criticism, journalism, and the reproductive arts, often to science, rarely to the domain of productive art and literature. He is always . . . leaven, rarely creator. . . ." This generalization is peculiarly applicable to his own talent. Mendelsohn is not primarily a creator. But he has always been sensitive and aware; possessing the rare capacity to adapt and develop to their fullest possibilities the discoveries of others. To choose at random: his Einstein Tower was the expression in architecture of current theories of painting; Poelzig's Office Building in Breslau (1910) antedated the Schocken Store at Chemnitz by eighteen years; the use of glass in the Administration Building of the Metal Workers' Union, Berlin, (1929) was anticipated by Gropius's Fagus Factory of 1910–14; and the circular glass stairwells that have become almost a Mendelsohn trademark were in fact introduced by Gropius in his building for the Werkbund Exhibition of 1914. Mr. Whittick faces these obvious comparisons but reluctantly and with reservations. He need not apologize. An important part of Mendelsohn's contribution to modern architecture lies in just this personal and skilful use of technical innovations.

Another and even more important part is his translation and dissemination of these same theories and styles. From Piccadilly to Fifth Avenue one cannot avoid witness to his direct or indirect influence. Compare Simpson's, Piccadilly, with the Herpich Building (1924); the Dolcis Building, Leicester Square, with the Schocken Store, Chemnitz. 1928-9; Peter Jones with the Columbus House (1931); the Rockefeller Apartments in New York with the block of flats in Berlin (1928). If only for this inestimable value as "leaven," one must regret his withdrawal to Palestine where surely, if his analysis is correct, he is bringing coals to Newcastle. But England's loss is Palestine's gain as the photographs and plans of the Government Hospital, Haifa, and the Hadassah University Medical Centre, Jerusalem, make clear. The climate and local materials have disciplined his style and the size of these buildings gives adequate scope to the easy mastery with which he handles complex projects, a capacity indicated in the ambitious scale of his first job—the Hermann Hat Factory (1919)—and shown here in the De la Warr Pavilion, Bexhill.

ERNESTINE CARTER

A sketch for a sacred building done by Mendelsohn while serving in the trenches in 1917.



TH

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DECORATION

This built-in fitting of mahogany occupies nearly the whole of the long side of the living-room in a flat at Highgate. It was designed by R. D. Russell. It serves a number of purposes, housing a radio-gramophone and providing record storage and cupboard and shelf space, and demonstrates particularly well the decorative opportunities latent in the need for accommodating books; for the variegated patterns of the books in the shelves are a dominating element in the interior decoration scheme of which this is a part. Some further illustrations of books used consciously as decoration are given overleaf.

Storage

No. 1: Books

Decoration as Storage

THERE are many ways of approaching the problem of interior decoration. One is to regard the walls of a room as a stage setting and its furniture as properties, the atmosphere they evoke and the character they symbolize coming uppermost in the designer's mind. Another is the acquisitive approach, which regards each item in the room merely as an item in the owner's collection: in the owner's personal museum if he is a connoisseur and the room a "period" room, or in the domestic embodiment of the owner's own personality if it is one of those rooms—which form the largest category—in which every piece has sentimental and associational value, because for example it was a legacy from a well-loved aunt, or serves as a memento of a memorable holiday in Spain, or represents an extravagance on the occasion of a wedding anniversary. In this category the design of the whole interior, as such, hardly counts.

A third approach is the functional one, wherein the design of the room is worked out after detailed analysis of the purpose it has to serve and is built up, as it were, round a skeleton suggested by the results. It has generally been found however that in the case of domestic interiors a scheme of furnishing and decoration rigidly based on analysis of function is not very satisfactory, the informality and spontaneity of domestic activities not being susceptible to planning in advance. In the kitchen, perhaps, the best possible results can be obtained by planning the interior round a definite sequence of operations, because these follow the same order on every occasion: the preparation of food precedes the cooking, which itself precedes the washing up, and the furniture can be scientifically arranged so that these operations are performed as easily and pleasantly as possible. But one has considerable suspicions of the equivalent technique when applied to the living-room. One has seen modern house plans in which a large all-purpose living-room is neatly subdivided into compartments for the occupants' various activities: dining-space, sitting-space, study-corner, play-space, etc. Sometimes these compartments are even marked off by immovable dwarf partitions in the form of built-in furniture. But it is all too likely that the casualness of domestic life would make such cut-and-dried planning a hindrance rather than a contribution to comfort. One need hardly say, however, that all intelligent attempts to arrive at good principles of interior design study the functional aspect to some degree, and the series of articles of which this is the first are an attempt to examine the possible decorative use that can be made of one particular function of the interior, namely storage.

It will be realized on reflection that it is not far from the truth to say that nearly the whole of interior architecture is concerned with the problem of storage. The Englishman's home is his Castle and the interior of his home is the armoury in which he guards his possessions. The designless home is that in which all the owner's possessions are heaped in a litter on the floor; the well-designed home is that in which each object has its appointed place; and the well decorated home is that in which the necessity of storing innumerable pieces of property is made the opportunity for an interesting sequence of shapes and patterns. The bedroom is as much dominated by the wardrobe and chest-of-drawers as by the bed; the dining-room as much by the china-cabinet as by the table; even the old-fashioned kitchen was dominated by that obsolete piece of furniture the dresser, while the modern kitchen often appears to consist of nothing but an array of cupboards from floor to ceiling and wall to wall. The thesis is self evident.

In these articles, by taking each object that has to be stored in turn, it is hoped to show what decorative effect the ingenuity of architects can extract from the efficient accommodation of it. We start with books, because they are a well-known instance of the simplest method of storage—putting the objects in a row on a shelf—producing without further effort rich decorative results. Although this series is not specifically confined to domestic interiors, libraries, where books are naturally most in evidence, are only illustrated in an introductory section as they in any case take their character as interiors almost entirely from books and a less deliberate effort is needed to incorporate the pattern of books in a decorative scheme. In a library the books *are* the scheme—decorative or not; in a domestic interior they are one of the many elements on which decorative stress can be laid by the designer to whom storage is a means as well as an end. The notes accompanying these illustrations are by Frederick Gibberd.

STORAGE OF BOOKS

1 Some Library Interiors

The simplest type of small library is that with book-lined walls. This gives a small storage of books in relation to the floor area as wall-space is taken up by doors and windows. For this reason, large rooms are planned with either isolated stacks, or stacks abutting and at right angles to the walls, as in 2, where the framing and shelves are of wood painted white and are raised on metal legs to give an undisturbed floor area. The stacks are at right angles to the windows so that books on both sides get even light.

Of the same plan type but altogether different in character is the R.I.B.A. Library, 3. Here the stacks with their comparatively great depth—unlike the ordinary library, the shelves are required to take a large number of folio books—solid plinths and continuous metal band round the head, appear as solid masses. From certain aspects in the room this feeling is further accentuated by the hollow rounded ends, housing the heating water tubes and floodlight projectors, which appear almost as a row of half-round columns; once in the bays, however, the feeling changes to that of an intimate book-lined room. The stacks in this case are constructed entirely of steel which is, of course, more fire-resisting than wood, and is capable of taking greater loads with less space loss through thickness of material.

Wide vertical supports, evenly spaced, break down the all-over appearance of a wall of books, as in 4 where the beading and suggestion of a cap makes the verticals appear almost as pilasters.

2

Library and reading room in adult wing, Impington Village College (Gropius and Fry, architects). Bookcases painted white (against pale grey-green walls) with tubular metal supports.

3

4

5

R.I.B.A. library (G. Grey Wornum, architect). The rounded ends of bookcases, painted olive green, are radiators.

Library, National Hospital, Queen Square (Slater, Moberly and Uren, architects). Natural oak : floor blue carpet.

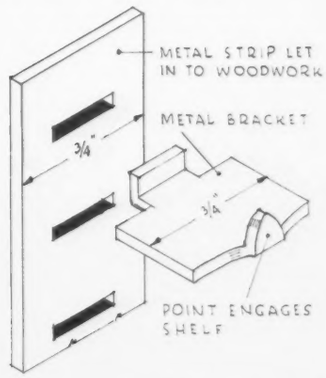
Preparatory school library, Rottingdean (W. and A. Tatton Brown, architects). Oak.

2 Books as a Wall Surface

Books themselves are of a highly decorative nature, but whether they are sombrely bound in leather, or still in coloured jackets, it is the shelf and its support around which the design of a wall of books evolves. Dark shelves are naturally subjugated by brightly coloured books, but even then the rigid framework is apparent through the grouping of the books by the horizontal and vertical divisions.

When the vertical supports, or, for that matter, the shelves, are more than a certain width they so dominate the books that all feeling for the wall behind is lost, and a new wall surface is created into which the books are recessed.

Consideration must be given to the height of the books in relation to the shelf spacing. With fixed shelves, evenly spaced and wide apart, the wall surface will be seen as long bands stretching across the room varying in depth with the distance between the top of the books and the shelf above them, as in 5. When this is not desired the shelves are fixed on an adjustable device so that they may be staggered and only the minimum finger room left. The steel shelves in the R.I.B.A. library are carried on two small brackets which are hooked into the sides of the cases and joined by a metal strip so that both can be fixed in a single-handed action. For wood shelves the most popular adjustable fixing is this metal strip variety.



In the contemporary living-room with its free connection of spaces an otherwise blank wall is often set aside to form a library zone. This has been done in 6, where bookcases are placed against the end wall of the room. The cases stop short to leave room for a table, but the wall reads as one owing to the general dark tones of the books, joinery and picture.

6, House in Chiswick (Dugdale and Ruhemann, architects). End wall of living-room.

2 Books as a Wall Surface

On the right are three examples of the complete book wall. The spines form the wall surface and all feeling for the wall behind is lost through the shelves stretching from wall to wall and being as tight up against the ceiling as possible. Like most private libraries where books have been collected for use rather than display, they represent a flexible type of storage, with a somewhat restless pattern. The books are frequently moved, unlike those in the static eighteenth-century library where books in a standardized binding are ranged in rows of uniform size within a formal architectural framework. It will be noticed that in each example the wall in juxtaposition to the books is of simple form and even tone to act as a foil to the textures and bright colours of the bindings.

Note also the provision for journals and pamphlets which, owing to their large size and limp covers, are best preserved if flat. Even then they are apt to look untidy, so are here kept behind cupboard doors which may enclose the bottom shelves of the stack, this being the dustiest position. If a desk is placed adjacent to the bookcase it can be connected to the cupboards by having the two elements the same height and of the same material; furthermore, the top of the cupboards can be utilized as an extension of the desk, so as to leave the latter free for writing.

Many designers have exploited adjustable shelf devices and made of them a decorative feature. In 8, for example, the shelves pass behind and are supported by a row of round steel columns which run through the cupboard and are fixed at the floor and ceiling. Notice how in this example only the vertical members are painted a different colour to the horizontal.

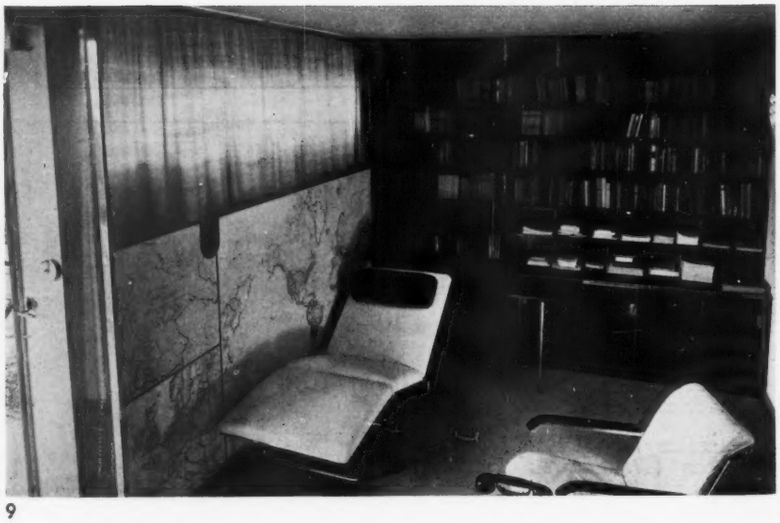
7

House in Connecticut, U.S.A. (Henry-Russell Hitchcock, architect). The library, with movable wooden shelving on steel supports.

8

House in Vienna (H.H. Zweigenthal, architect). Movable shelving on steel columns. Cupboard below with sliding doors, in oak.

House at Wiesbaden (Marcel Breuer, architect). Corner of living-room: and on the left, house in Sussex (Serge Chermayeff, architect); a study wall seen from the garden terrace. Shelves painted white: free-standing vertical members painted dark blue.



9

11

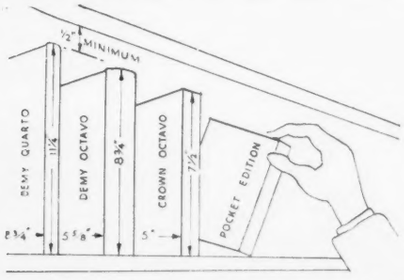
12

13

11, Flat in Bond St. (Clive Entwistle, architect). Walls of green wall-board. Edges of bookshelves painted white. 12, House near Stratford-on-Avon (F. W. B. and F. R. S. Yorke, architects). Bedroom fitment in African cherry. Wardrobe one side: enclosed wash-basin the other. 13, House in Kensington (Wells Coates, architect). Drawing-room. Built-in fitment in Australian walnut. Also contains cocktail cabinet : radiogram : record storage.

3. Built-in Bookshelves

The problem facing designers in most interiors is how to store neatly the few hundred books which are not sufficient to be treated as a proper library or even to form a library wall in the manner of the examples on the previous page. The obvious solution is to group the books together and combine them with some other element in the room. In the living-room the bookshelves may well be used with the wireless, gramophone, and storage cupboards, as in 13 and 14. In the latter specially designed sectional units are placed side by side to form one large range. For rooms smaller in scale there are several types of ready-made book units which can be put together in an endless variety of



The above book sizes represent those most general in the publishing trade. Pocket editions vary, though the Everyman Library (6¼ ins. by 4¼ ins.) may be taken as typical. The other sizes drawn are the standard novel —crown octavo ; the standard non-fiction book—demy octavo, and the large illustrated book—demy quarto. To the height must be added ½ in. to allow the book to be tipped before being withdrawn.

combinations; their only disadvantage being that as each unit is complete in itself there is a duplication of the sides and tops when they are built up.

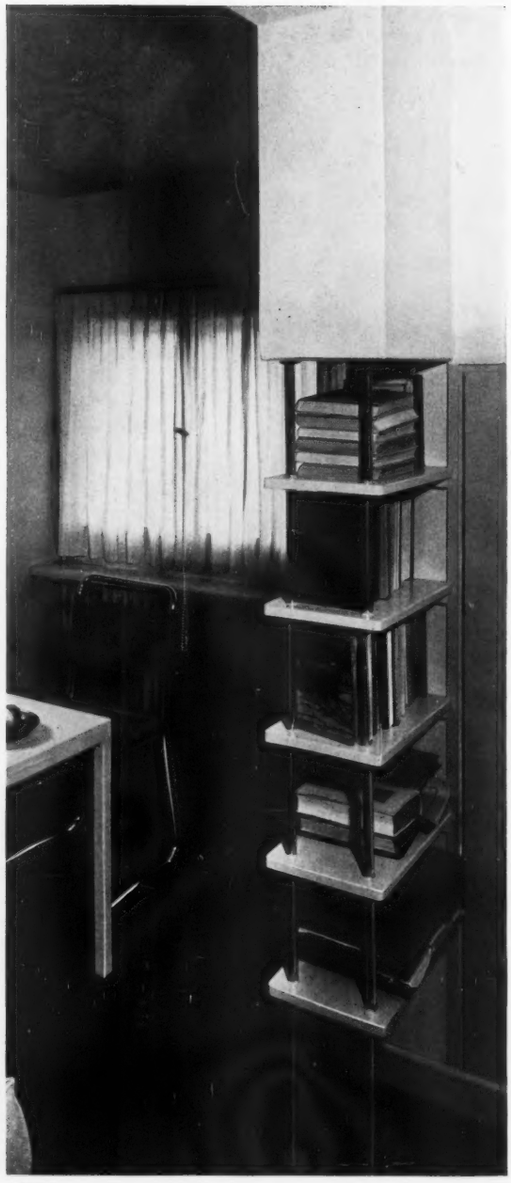
A long range of bookcases can increase the apparent length of the room, particularly if they can be made to embrace a vertical element. For instance, in 15 and 18 the fireplace is unified with low shelves on either side of it, creating strong horizontal

14

15

14, House in Bayswater (Serge Chermayeff, architect). Living-room fitment in maple veneer. Made in sections. Lower part contains gramophone and radio (with sliding doors) and writing desk (with let-down flap). 15, House near Henley-on-Thames (Gibb and Low, architects). Living-room. Shelving painted white.

16



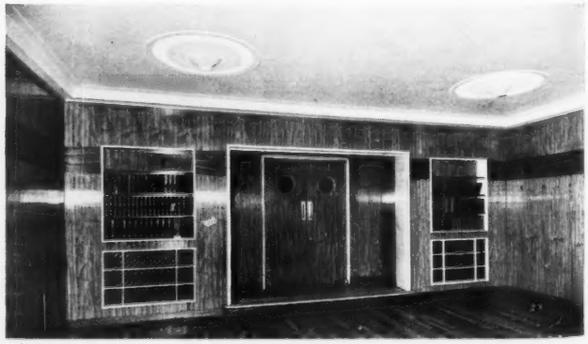
17

16, Flat in Paris (Jean Royère, architect). "Study-corner" in bedroom. Walls covered in squares of okoumé. Shelves in natural oak with glass ends and crystal corner support. 17, Country house in France (O. and E. Gémes, architects). Bed-sitting room. Bookshelves in painted wood and tubular metal. 18, House in Buckinghamshire (Harding and Tecton, architects). Living-room. Concrete top shelf. Painted wood bookshelves. Walls covered with grass-cloth. Fireplace surround of Dutch tiles. Concealed lighting either side of chimney breast. 19, Hostel in Bloomsbury for women students (Marshall and Tweedy, architects). The Lounge. Walls in Australian walnut and sycamore.

emphasis and making the breast appear to stand on the top shelf, thereby nullifying the projecting mass of material which breaks up the wall space.

A small group of books is often utilized to emphasize some particular feature in a room or to create a point of interest in a plain surface. In 16 the books are made to frame the window with its lovely view, and the glass corner post and ends keep the design light by eliminating the vertical shadow that a solid end would have cast on the wall. In 17 an attached rectangular column is formed with books between wooden shelves and tubular metal supports, and although there are obvious limitations to the size and shape of the books that can be housed, an interesting use is made of an awkward corner in an attic room.

18



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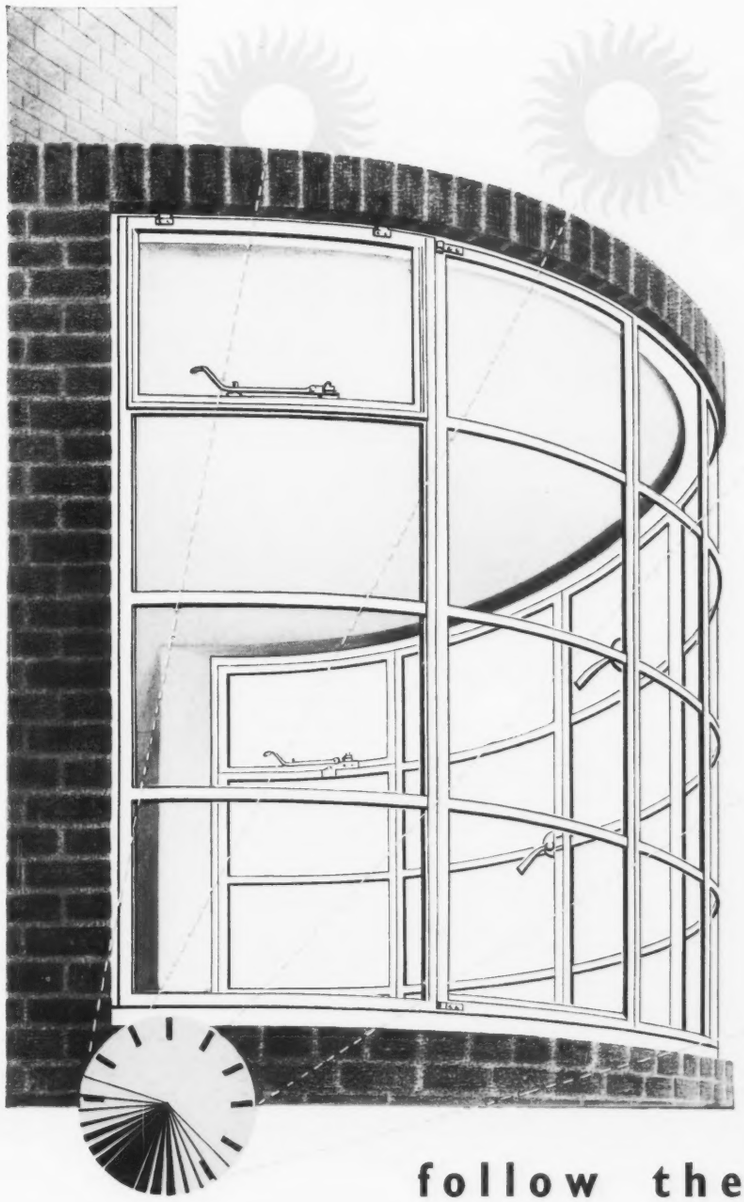

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A.R.18

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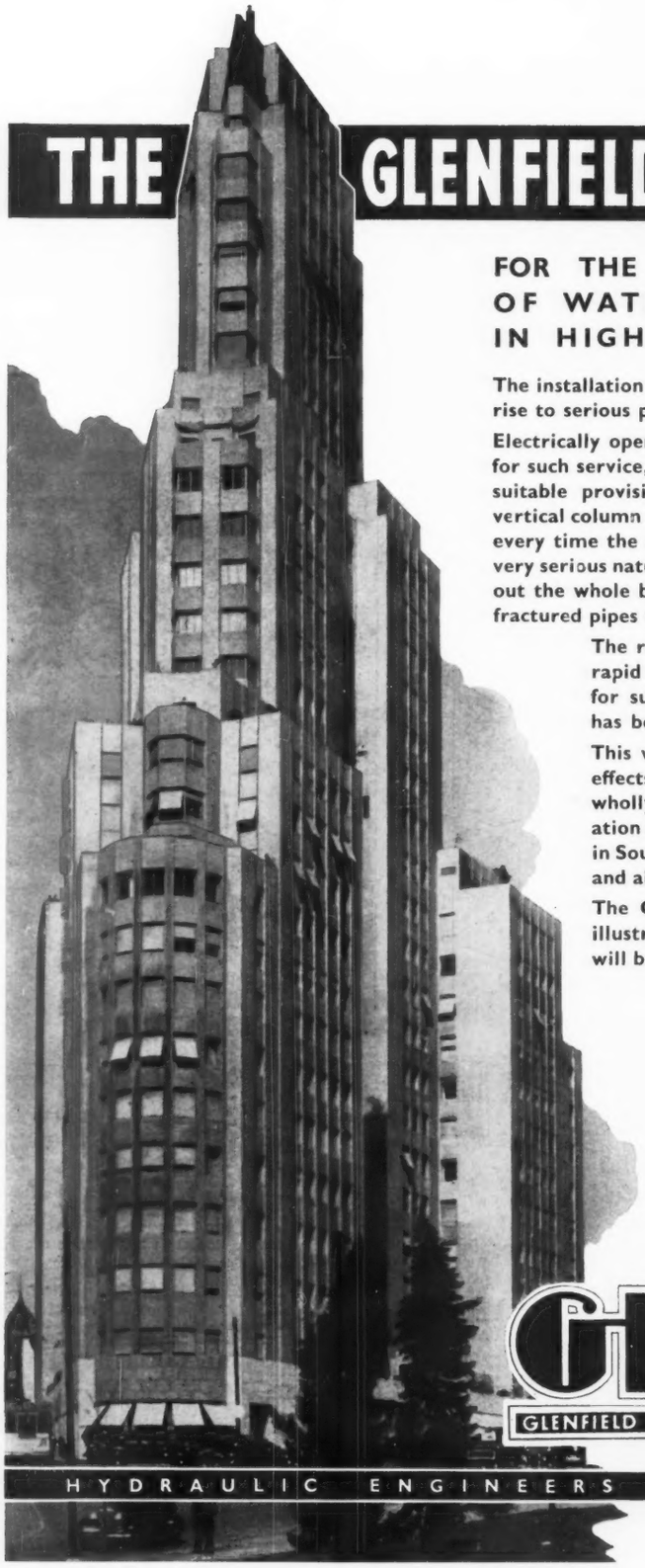

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The installation of the water supply to high buildings may give rise to serious problems of a complicated nature.

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The Glenfield Recoil Valve is fully described in an illustrated brochure, a complimentary copy of which will be sent post free on application.

Fully descriptive booklet sent post free on request

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HYDRAULIC ENGINEERS TO THE EMPIRE

ANTHOLOGY

A Cautionary Portrait

Let us, after the manner of J. M. Neale and Benjamin Webb, pay a visit to a restored church.

We notice that most of the windows have been restored in the Decorated style, in an unpleasant yellow stone. A clerestory of small circular windows has been added and the roof raised; the roof has slates of an unpleasant hue and a metal cresting. There are crosses on every gable. The porch has been entirely rebuilt.

We enter, and observe the font, which is in the Decorated style, by Farmer and Brindley of Westminster Bridge Road. It has marble shafts with foliated capitals. In a corner we see the broken bowl of a Norman font. Raising our eyes, we observe that the walls of the church have been stripped of their plaster and aggressively repointed. The roof is supported on corbels representing angels; from it depend gas brackets with clusters of rather tarnished gilt ivy-leaves. A north aisle has been added, separated from the nave by a heavy arcade with polished granite columns and foliated capitals. The aisle, like the nave, is full of pews. Each pew in the nave is adorned with a brass stand for umbrellas. Most of the glass is tinted Cathedral glass; but there are two windows by Clayton and Bell: one, representing the Good Samaritan, is to the memory of a local J.P.; the other, depicting the story of Martha and Mary, is to the memory of his wife.

The pulpit is of stone. On its faces are circular openings from which protrude the heads of the four Evangelists. The lectern is a well-developed brass eagle.

The screen has been removed and the chancel arch rebuilt. There is, however, a low screen of brass. Over the arch is the legend O WORSHIP THE LORD IN THE BEAUTY OF HOLINESS.

The chancel is filled with the stalls which leave but a narrow central alley, and scarcely allow kneeling at the altar steps. Under a low arch on the north is the organ, its pipes liberally painted and gilded. The chancel floor is paved with shiny tiles by Minton. The sanctuary within its brass rails is small, and space is further reduced by a pile of steps. The altar has a frontal of elaborate workmanship, brass candlesticks supporting two feet of painted wood and two inches of candle, and brass flower-vases. The reredos is mainly of alabaster, and consists of three compartments, each surmounted by a pediment with crockets. The central one contains a cross in low relief surrounded by a vesica; in the left-hand one is A; in the right, Ω. The east window (of three lights) is modern, in the Geometrical style. It has glass by Hardman representing the Crucifixion, Resurrection and Ascension. The subjects are archaically treated.

On the walls throughout the church we observe a large number of monuments and brasses to the members of county families.

If we go into the vestry, we may see an old sketch of the church before restoration. We are glad of the legend beneath which identifies it: without it we should not have known that it represented the same church.

BASIL F. L. CLARKE.

(*Church Builders of the Nineteenth Century: S.P.C.K.* 1938)

MARGINALIA

Printing Exhibition at the Fitzwilliam.

An exhibition of printing, occasioned by the Gutenberg centenary, was opened at the Fitzwilliam Museum, Cambridge, on May 6th. It has been arranged by Mr. E. A. Crutchley of the Cambridge University Press, and is a really remarkable achievement.

For it is by no means the ordinary printing exhibition. It is neither concerned with bibliography nor typography, but with printing as an influence on thought. One knows so well the erudite but limited charms of the former type of exhibition, and one knows almost by heart the star exhibits, from the time of Caxton down to the Kelmscott and Doves presses and even beyond. But printing is a vehicle whose destination is even more important than its style of locomotion. The latter is the province of the bibliophile, but Mr. Crutchley has by-passed with praiseworthy boldness the bibliophile's seductive byways and chosen his exhibits with extraordinary skill to demonstrate how completely the Renaissance of civilization, emerging out of the Dark Ages, is identifiable with the development of movable type.

He does not, of course, ignore format altogether in putting his emphasis on content. The exhibition, for example, contains a little-known specimen of the first use of italic (dating from 1500) that antedates the text-book example by one year. And apart from such typographical landmarks the development of book formats is shown clearly enough by implication in the cumulative effect of a series of first editions of books selected entirely for their content. The collection includes not only obvious landmarks in the history of the dissemination of ideas by means of print, such as Dr. Johnson's *Dictionary* and the first English Bible, but also numerous ingeniously selected items each of which contributes a revealing new facet to the story that the whole exhibition builds up: the first publisher's prospectus (Nuremberg, 1474), the first printed book on cookery (1480), the first on perspective (1505), Sir Joshua Reynold's discourses, *Robinson Crusoe* (representing the urge to set foot on strange places on which the Empire-building tradition was founded), the book on tactics used by Napoleon, the first volume (1804) of what is now Hansard, and so on, finishing up with the first *Penguin* and a National Registration Identity Card. It is a fascinating experience to trace the comprehensive way the selection of books gathers in the threads out of which the whole fabric of our civilization is woven. One can think of hardly any phases of our culture that are ignored; hardly any books that one would have liked to have seen included: Horace Walpole's *Castle of Otranto*, perhaps, to stand for the romantic literary movement that culminated in the novels of Sir Walter Scott; *Peter Pan* (or *When We Were Very Young*); Doughty's *Arabia Deserta*; *Sherlock Holmes*. But the story is surprisingly complete.

The Kelmscott Press, as already mentioned, being purely a craft activity, is not included. To represent this period a case contains a collection of first editions of works first published in that *annus mirabilis* 1859, and a revealing list of titles they make: J. Stuart Mill's *On Liberty*, Tennyson's *Idylls of the King*, Mrs. Beeton's cookery book, Meredith's *Richard Feverel*, Dickens's *Tale of Two Cities*, Fitzgerald's *Rubiayat of Omar Khayyam*, Samuel Smiles's *Self-Help* and *The Origin of Species*.

The influence of printing on architecture is represented by Alberti, Palladio, Serlio, Ruskin, the first treatise on reinforced concrete (1877) and a copy of THE ARCHITECTURAL REVIEW.

The influence of movable types outside the sphere of book-production has not been forgotten. There are displays of electioneering and theatrical posters, of railway-tickets and time-tables, of music-printing and of newspapers. There is also a technical section showing the process of type-founding and concluding with a page of type, locked in the latest pattern of steel chase, from which a contemporary newspaper is printed.

A word of extra praise should be added about the catalogue, which is a *catalogue raisonnée* in the most admirable sense, the brief note descriptive of each exhibit being incisive and suggestive and partaking of the wit with which the whole exhibition is infused.

POSTSCRIPT: At the moment of going to press we learn that this exhibition has been closed after only a week's run owing to the news from Europe. It was decided that the destruction of such an irreplaceable collection of books could not be risked. The foregoing note must stand therefore as a record of the organizer's achievement rather than as a recommendation of a current attraction. Editor, A.R.

Borrow on Hafod.

In George Borrow's *Wild Wales*, the autobiographical account of his tour of Wales in 1854 in the company of his wife and step-daughter, occurs the following interesting description of Hafod, the subject of John Piper's article on pages 207–210 of this issue:

By this time the morning had lost much of its beauty, and the dull grey sky characteristic of November began to prevail. The way lay up a hill to the south-east; on my left was a glen down which the river of the Monk rolled with noise and foam. The country soon became naked and dreary and continued so for some miles. At length coming to the top of a hill I saw a park before me, through which the road led after passing under a stately gateway. I had reached the confines of the domain of Hafod.

Hafod Ychdryd, or the summer mansion of Uchtryd, has from time immemorial been the name of a dwelling on the side of the hill above the Ystwyth, looking to the east. At first it was a summer boothie or hunting lodge to Welsh chieftains, but subsequently expanded into the roomy, comfortable dwelling of Welsh squires, where hospitality was much practised and bards and harpers liberally encouraged. Whilst belonging to an ancient family of the name of Johnes, several members of which made no inconsiderable figure in literature, it was celebrated, far and wide, for its library, in which was to be found, amongst other treasures, a large collection of Welsh manuscripts on various subjects—history, medicine, poetry and romance. The house, however, and the library were both destroyed in a dreadful fire which broke out. This fire is generally called the great fire of Hafod, and some of those who witnessed it have

been heard to say that its violence was so great that burning rafters mixed with flaming books were hurled high above the summits of the hills.

I went to a kind of lodge, where I had been told that I should find somebody who would admit me to the church, which stood within the grounds and contained a monument which I was very desirous of seeing, partly from its being considered one of the masterpieces of the great Chantrey, and partly because it was a memorial to the lovely child, the last scion of the old family who had possessed the domain.

This monument, which is of the purest marble, is placed on the eastern side of the church, below a window of stained glass, and represents a truly affecting scene : a lady and gentleman are standing over a dying girl of angelic beauty who is extended on a couch, and from whose hand a volume, the Book of Life, is falling. The lady is weeping.

Beneath is the following inscription :—

To the Memory of
Mary
The only child of Thomas and Jane Johnes
Who died in 1811
After a few days' sickness
This monument is dedicated
By her parents.

An inscription worthy, by its simplicity and pathos, to stand below such a monument.

After presenting a trifle to the woman, who to my great surprise could not speak a word of English, I left the church, and descended the side of the hill, near the top of which it stands. The scenery was exceedingly beautiful. Below me was a bright green valley, at the bottom of which the Ystwyth ran brawling, now hid amongst groves, now showing a long stretch of water. Beyond the river to the east was a noble mountain, richly wooded. Near the lower part of the valley the road tended to the south, up and down through woods and bowers, the scenery still ever increasing in beauty. At length, after passing through a gate and turning round a sharp corner, I suddenly beheld Hafod on my right hand, to the west at a little distance above me, on a rising ground, with a noble range of mountains behind it.

A truly fairy place it looked, beautiful but fantastic, in the building of which three styles of architecture seemed to have been employed. At the southern end was a Gothic tower ; at the northern an Indian pagoda ; the middle part had much the appearance of a Grecian villa. The walls were of resplendent whiteness, and the windows which were numerous shone with beautiful gilding. Such was modern Hafod, a strange contrast, no doubt, to the hunting lodge of old.

R.A. 1940

We know by now what the Academy is for. It has to be judged on its own standards, not necessarily standards of art. But this makes all the more noticeable such paintings as there are which can be judged by artistic standards, and although this is not the place to compile a list of those works that stand out as better than their fellows, some of the artists that can be taken seriously may be mentioned by name if only as a way of emphasizing that the peaceful penetration of the Academy by the better artists is a much more promising way of revivifying the major English art exhibition than the setting up of exclusive independent cliques. It may be argued that artistically the Academy is no longer an exhibition of any account at all, but to the general public it *is* art and from the Academy the general public gets its ideas about art. If the twenty best English painters persistently submitted work—in all humility and in the face of possible rejections—gradually we should find that a revolution had taken place, and the best of all kinds—a revolution from within.

The first name to be mentioned must of course be that of Augustus John, whose three portraits (Nos. 60, 94 and 230), even though they are not all in his best vein, still make nearly all the other portraits look like painted waxworks. Others who have contributed something really painterly are James Fitton (Nos. 269 and 320), Edward le Bas (whose " Saloon Bar," No. 117, is one of the best paintings to be seen), Rodrigo Moynihan (No. 331), Douglas Percy Bliss (Nos. 409 and 734), Malcolm Milne (No. 629) and Margaret Thomas (No. 97).

One thing the Architecture Room suffers from is the fact that the most interesting architectural items are outside its walls; namely, Augustus John's portrait of Mr. Goodhart-Rendel, Sir Edwin Lutyens's scheme for the new Trafalgar Square fountains (which hangs alongside the sculpture that is to ornament them : four groups, two by W. McMillan and two by Charles Wheeler that are clever in the decorative style made fashionable by Carl Milles), and several paintings containing incidental illustrations of architecture far more sensitive as interpretations than most of the so-called architectural drawings, notably No. 391 by L. F. Lupton, No. 593 by James C. Tarr and No. 233 (" Corsham ") by Lord Methuen.

In the Architecture Room itself it is a relief to look at the drawings of Sir Edwin Lutyens's Metropolitan Cathedral at Liverpool. They are straightforward geometrical line drawings of the old-fashioned sort, and far more informative as well as far more appropriate than the usual brightly coloured perspective renderings—if the exhibition is supposed to appeal to people who can read geometrical drawings. If, on the other hand, it is meant to be more popular than this, the obvious answer is photographs and photographs only—supported, of course, by simply drawn plans. If it is objected that this would limit the exhibition to buildings actually completed, one can only say that this would not be a bad thing. So much of the quality of architecture is in the building that a design not yet built—especially one interpreted in a fancy perspective—can hardly claim to be called architecture. By all means exhibit perspectives of buildings, but call them water-colours and let them take their place in the Water-Colour Room ; let Mr. Farey and his fellow-practitioners of their esoteric art—which is a perfectly respectable minor art, though it has nothing to do with architecture—compete for wall-space with Mr. Russell Flint.

Among the drawings exhibited, those that appear to be of most interest when one has penetrated their polychrome disguise depict a new police station in Marylebone Road, by Vine and Vine (No. 1429), a nurses' home at Macclesfield by Frederick Gibberd (Nos. 1450 and 1454), a school at Bingley, Yorkshire, by W. G. Newton (No. 1508) and a hostel—shown in model form—by Peter Kent (No. 1514).

One peculiar thing—it may or may not have anything to do with wartime —is the number of churches. The Architecture Room contains 16 designs for stained glass and 125 of buildings. Of the latter no less than 27 of the drawings illustrate churches—more than one out of every five ; surely peculiarly and inexplicably greater than the proportion of churches actually built?

Milan Triennale Exhibition.

In the article about the progress of modern architecture in Italy on pages 193–4 of this issue mention is made of the influence exercised on public taste by the Milan Triennale Exhibitions. Undeterred by conditions in Europe the organizers were able to open this year's exhibition on April 6. From an article in the Italian press it would appear that its aim and its standards have been fully maintained and that its educational character remains predominant. In the first room is a diagrammatic and statistical analysis of the house from æsthetic, technical and sociological points of view. The visitor then passes through to representative examples of a modern solution to these problems on which the writer notes that " everything retains the imprint of the communal criteria which our epoch has been able to generate." But it is evident than in many quarters it is held that a local or national æsthetic must be generated from other sources ; for the writer goes on to recall a speech by Mussolini in which he deals with the rebuilding of Rome :—

" I like to divide into two categories the problems concerning Rome, the Rome of this twentieth century : they are the problems of utility and grandeur. We cannot come to grips with the latter if the former are not first resolved. The problems of utility arise from the development of Rome and can be expressed in the twofold formula, houses and communications. The problems of grandeur are of another kind : it is necessary to free the whole of ancient Rome from its mediocre disfigurements, but beside the ancient house and the Rome of the middle ages we must create the monumental Rome of the twentieth century. Rome cannot, must not, be merely a city which is modern in the banal sense of the word : it must be a city worthy of its glory, and this glory it must constantly renew in order to hand it down, as the heritage of the Fascist era, to the generations that are to come."

It is not so much the letter as the spirit of this sort of thing which makes one apprehensive about the 1942 exhibition and the subsequent development of Italian architecture.

Jerusalem Medical Centre.

We are asked to say that the correct title of the Medical Centre building on Mount Scopus, Jerusalem, by Erich Mendelsohn, illustrated in our February issue, is The Hadassah University Medical Centre, " Hadassah " being the designation of the women's Zionist organization in Palestine.

The Buildings Illustrated

Office Building and Flats, New Cavendish Street, W.1.

Architects : H. W. Binns and Frank Scarlett.

The general contractors were Leslie & Co. Ltd. Among the sub-contractors were the following : J. Ashton and Sons and Stephens and Carter Ltd. (demolition), R.I.W. Protective Products Ltd. (Toximent — waterproofing process), Matthew T. Shaw Ltd. (structural steelwork), Caston & Co. Ltd. (gas and blastproof doors), London Brick Co. Ltd. (facing bricks), South Western Stone Co. Ltd. (stone), Carter & Co. Ltd. (tiling), George Churchill (decorative woodwork and furniture), Venesta Ltd. (plywood and veneers), Parker, Winder and Achurch Ltd. (door and window furniture), Wainwright and Waring (plastics, ornamental fan lights), John Bolding and Son Ltd., Adamsez Ltd., and Shanks & Co. Ltd. (sanitary fittings), Henry Wiggin & Co. Ltd. (metal sinks), Troughton and Young Ltd. (electrical installations) Marryat and Scott Ltd. (lifts), G. N. Haden and Sons Ltd. (heating and ventilating), Bratt Colbran Ltd. (electric fires) Vacuum Refrigeration Ltd. (air conditioning), Ideal Boilers and Radiators Ltd. (boilers), Henry Hope and Sons, Ltd. (metal windows), British Challenge Glazing Co. Ltd. (glazing; patent roof glazing), British Vitrolite Co. Ltd. and J. M. Newton and Sons (decorative glass), Leay Glazing Services Ltd. (glass wall-coverings), J. A. King & Co. Ltd. (glass concrete construction), W. A. Telling Ltd. (plaster), Laurence A. Turner (fibrous plasters), Nobles and Hoare Ltd. (paint), Holloway Bros. Ltd. and Sydney Laughton (curtains and carpets), George Johnson Ltd. (hand power lifts), Gas Light and Coke Co. Ltd. (cooking-gas), Charles W. Lambert Ltd. (rubber flooring), Armstrong Cork Co. Ltd. (cork flooring), G. A. Harvey & Co. Ltd. (radiator grilles), Troughton and Young Ltd. and Pringle Art Metal and Lighting Co. Ltd. (light fittings), J. Crowther and Sons (fireplaces), Permanite Ltd. (reinforced concrete—

ARKWRIGHT HOUSE, MANCHESTER

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THE sub-basement, constructed over ten years ago, covers one-third of the site, and has its floor 25 feet below street level. The reinforced concrete was made watertight by the addition of 5 lb. of 'PUDLO' Brand waterproofer to each 100 lb. of the cement. This work was done, as part of their general contract, by Robert Carlyle and Co. Ltd., of Manchester, and still remains completely satisfactory. The architect, Harry S. Fairhurst, A.R.I.B.A., had previously experienced the reliability of 'PUDLO' Brand waterproofer in the construction of a deep riverside basement to the Head Offices of the Bleachers' Association at Manchester, and again specified its use for the same purpose, and in the same way, in the new offices for the "Manchester Guardian." Ask for the Handbook of Cement Waterproofing—post free.

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surface treatment), C. Burley Ltd. (common bricks), Richardstone Ltd. (stone), David S. Wiseman and Son (plumbing).

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Colliery, Calverton, Notts.

Architect: **G. A. Jellicoe (Jellicoe, Page and Wilson).**

Architect for Colliery Buildings: **Richard Wilson.**

The general contractors were Simms, Sons and Cooke Ltd. Among the sub-contractors were the following:—

1st Contract.—Trussed Concrete Steel Co. Ltd. (reinforced concrete), London Brick Co. Ltd. (bricks), John Ellis and Sons Ltd. (artificial stone), London and Wales Steel Construction Co. Ltd. (structural steel and patent glazing), D. Anderson and Sons Ltd. (special roofings and roofing felt and waterproofing materials), Benham and Sons Ltd. (central heating), Mortimer Gall & Co. Ltd. (electric wiring), Benjamin Electric Ltd. and Wigan Bulkhead Fittings (electric light fixtures), Leeds Fireclay Co. (sanitary fittings), Dryad Metal Works (door furniture), C. E. Welstead Ltd. (casements), Bolton Gate Co. Ltd. (folding gates and fireproof doors), Shutter Contractors Ltd. (rolling shutters), Carter & Co. Ltd. (tiling), Minto and Bloomer (shrubs and trees), Herbert Morris Ltd. (cranes), Venesta Ltd. (metal skirtings), John Booth and Sons Ltd. (ventilators), Fraser and Chalmers Ltd. (winding gear), Siemens-Schuckert (Gt. Britain) Ltd. (switch gears and transformers), Belliss and Morecom Ltd. (compressors), Comyn Ching & Co. (London) Ltd. (silver bronze work).

2nd Contract.—Gledhill-Brook Time Recorders Ltd. (time clocking apparatus), Concordia Electric Safety Lamp Co. Ltd. (miners' lamp apparatus), Gent & Co. (electric clocks), Harcourts Ltd. (decorative and office light fittings), Union Electric Cable Co. Ltd. (cable), J. A. King & Co. Ltd. (windows and roof lights), Powers and Deane Ransomes Ltd. (steelwork), B. and B. Plastering, Ltd. (plastering), William Pickford Ltd. (metalwork), John Bolding and Sons Ltd. and Adamsez Ltd. (sanitary fittings), Cellulin Flooring Co. (flooring), Kleine Co. Ltd. (Duromit flooring), Adams & Co. (doors), P. C. Henderson Ltd. (door gear), Supervents Ltd. (vents).

Village.

The general contractors were Bodill and Sons. Among the sub-contractors were the following: George Wright (London) Ltd. (sanitary fittings), William E. Farrer Ltd. (sewage disposal), Yannedis & Co. Ltd. (door furniture).

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Pithead Baths, Calverton, Notts.

Architect: **J. W. M. Dudding (Miners' Welfare Commission), under the direction of J. H. Forshaw and C. G. Kemp.**

The general contractors were A. Mason (Contractors) Ltd. Among the sub-contractors were the following: Matthews and Mumby Ltd. (steel reinforcement), London Brick Co. Ltd. (bricks) (Phorpres rustic Flettons and Phorpres Flettons), Haywards Ltd. (concrete roof lights and folding gates), James Woodward Ltd. (shower cubicles), Puttyless Glazing Co. Ltd. (patent glazing), Young, Austen and Young Ltd. (plenum heating), Sankey-Sheldon (metal clothes lockers), Cochran & Co., and Annan, Ltd. (boilers), W. J. Furse & Co. Ltd. (electric wiring), Ascog Ltd. (electric light fixtures), Bell and Smart (boot brushing machines and boot-greasing stands), Constructors Ltd. (steel cycle racks), General Light Castings Ltd. (sanitary fittings), Dryad Metal Works (door furniture), Hoskins and Sewell Ltd. (casements), Haskings (rolling shutters), Tucker Armoured Plywood Co. Ltd. (metal-faced doors), Lion Foundry Co. Ltd. (iron staircases), Frederick Harrington (black-out curtains), Hoyle, Robson and Barnet (cement glaze), S. G. B. (Dudley) Ltd. (wall tiling), R. Gay & Co. and Robert Ingham (paint), Cox & Co. Ltd. (canteen furniture), James Farquharson and Sons (furniture, first-aid room and canteen equipment and clocks), H. Merryweather and Sons (shrubs and trees), Eric Munday (signs), Highways Construction Ltd. (asphalt floor and flat).

The First Church of Christ Scientist, Worthing

ARCHITECTS: MESSRS. BRUNDRIT & STEWART

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